



19th THAALAVAADYOTHSAVA 2000

BIRTH CENTENARIES of HARMONIUM ARUNACHALAPPA & TINNIYAM VENKATARAMA IYER



PALGHAT T. S. MANI IYER
(Memorial Award)

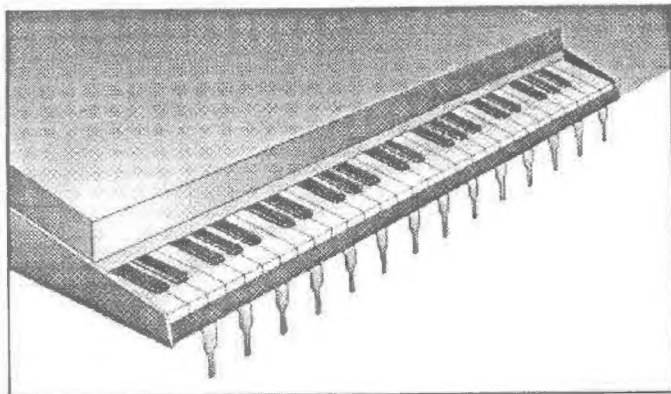


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(Memorial Award)

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Dr N. Ramachandra
for personal, Comments
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BANGALORE

THAALAVAADYOTHSAVA 2000

19th PERCUSSIVE ARTS FESTIVAL CUM CONFERENCE

**BIRTH CENTENARIES of
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&
TINNIYAM VENKATARAMA IYER**

Under joint auspices with J.S.S. Sangeetha Sabha, Mysore

From 27-5-2000 to 30-5-2000

at Shivarathreeswara Kendra, J.S.S.Campus, I Main, 38th Cross, Jayanagar
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and

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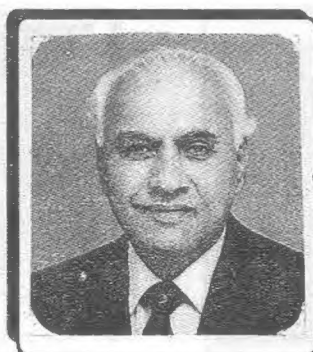
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G.M. SHIRAHATTI
*presents K. Puttu Rao Memorial
Palghat Mani Award and delivers
Valedictory address*



B.M. SUNDARAM
*Author of monograph on
Harmonium
Arunachalappa*



**H.H. Shivarathreeshwara Deshikendra Swamiji presents Palani Award
to V.V. Ranganathan, Dr. Raja Ramanna (Right)**



**A. Subba Rao presents H. Puttachar Award to V. Praveen
V. Srinivasa Raju (Right)**



**Justice Y. Bhaskar Rao presents K. Puttu Rao Memorial Palghat Mani Award to
Madras A. Kannan, N. Ramanuja, CMD - HMT (right)**



**Justice Nittoor Sreenivasa Rau felicitating H.S. Anasuya Kulkarni (Convenor) and
N. R. Kulkarni (Hon. Director, Projects), N.R. Harini (Left)**

ABOUT OUR ACTIVITIES

This Art Centre was founded with the twin objectives of (a) Perpetuating the haloed memory of maestro non-pareil of mridangam art, Palghat T.S. Mani Iyer and (b) Promotion of dissemination of greater awareness among laymen and scholars alike of the knowledge of finer aspects of Percussive Arts.

It was inaugurated as "Palghat Mani Iyer Memorial Art centre" on the Vijayadasami in 1981 by Late S.Y. Krishnaswamy, IAS, a devoted admirer, connoisseur, art critic and an authority on Palghat Mani's multi-dimensional eloquence. **This is the First Music Centre established to commemorate the invaluable services of Palghat Mani Iyer to Music.** In his inaugural address, S.Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understand what the Mrudangam Vidwan is doing, with greater interest and greater knowledge than everbefore, then this Centre would have served a very useful purpose". The necessity for forming an **exclusive organisation for promotion of the interests in the intricacies of Laya and Taala** had been long felt. It was thought fit to name this Centre after the maestro Palghat Mani Iyer, considering the **contribution of this great artist in elevating the status of percussion accompanists** in general. Palghat Mani is mostly responsible for the recognition and the present uniform remuneration of similarly graded artistes in mass-media like Akashvani and Doordarshan.

This Art Centre was registered in August 1985 as **Percussive Arts Centre** (Palghat Mani Iyer memorial Arts Centre) with a wider perspective of achieving the objects set forth. GETHU VAADYA, the ancient stringed percussion instrument was introduced in a Percussion Ensemble for the first time. Several Temple and Folk- Stick-instruments like SAMMELA, CHANDE, CHOWDIKE were introduced, in addition to TABLA TARANG to provide melody besides **Rhythm. New concepts and compositional forms are being tried.** All these have paved a **fresh approach to the concept of Laya.** The international Mini Drum Festival organised with the Indian Council for Cultural Relations of Central Government for the first time in Bangalore provided a new dimension in the appreciation of Percussive Arts. **Percussion Ensemble of the Art Centre** has drawn appreciation for its fresh innvative concepts and new presentations.

The Centre has been organising "Thaalavaadyotsavs", the Percussive Arts Festival cum Conference as an annual feature. A project of **Talent Promotion** has been taken up. **Youth Forum** of the Art Centre has been doing some praise worthy work in the promotion of awareness among young artists. **Inter State Cultural Exchange of classical musicians** has also been taken up.

We have been conferring annual awards to outstanding percussionists. An Award has been instituted by K.K. Murthy, President, Academy of Music, Bangalore in memory of his father, **"K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD"**. The award includes a citation, a cash award, shawl and the title **"MRUDANGA KALAA SHIROMANI"**.

“PALANI SUBRAMANYA PILLAI AWARD” is now being donated by Ramasudha Charities from 1994 and the title **“LAYA KALAA NIPUNA”** is being conferred. Khanjari Kalaa Shiromani H.P. Ramachar has been donating for the **H. PUTTACHAR MEMORIAL AWARD** to be presented to a deserving talented artist in the mid-age group carrying the title **“LAYA KALAA PRATHIBHA MANI”**.

Since the inception of the Centre, despite several financial constraints, the Centre has managed to bring out several publications.

Dr. Sreedevi and Dr. H.K. Chandrasekhar of USA, have created an endowment and have augmented this to organise the HCK Bhatta memorial Lecturers, some of which have already been released as monographs. The Centre has conducted several Lecture-Demonstrations, Study Circles and Seminars on topics related to Laya, Thaala and Percussive Arts, by acknowledged scholars and outstanding exponents. These have been received well by the erudite and the laymen alike. Several concerts are also being organised to supplement these activities. The Centre has undertaken several projects and the **SEMINARS** on **LAYA** participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter **“PERCUSSIVE ART”** is a medium through which our activities are published. **Documenting the services of eminent artistes** has been taken up and some artistes have already been covered. Ramasudha Charities have been sponsoring this item.

The maintenance grant of the Govt. of Karnataka has infused a confidence in us to enlarge the academic contents of our activities and we have successfully conducted Study Circles, Seminars, Lecture Demonstrations etc., Govt. of India, Sangeet Natak Akademi, New Delhi have been very kind in assisting the Centre with their grants. The State Govt. have supported with their grants. We are deeply obliged to all these bodies. Our sponsors and advertisers have kept our spirits flying and have supported our efforts very nobly. We express our thanks to them all. Dr. Raja Ramanna is our Patron-in-Chief. Our thanks to M.R. Doraiswamy Iyengar, Chairman, Reception Committee for the whole hearted support. V. Krishnan, our Patron has been our perennial support in augmenting our finances. We have the guidance of our President Justice Nittoor Sreenivasa Rau in all our activities. Members of our various committees extend support in all our endeavours. Advertisers, Donors and Sponsors have been extending their co-operation. With the support of these connoisseurs, we hope to do better. We convey our gratitude to all our previous office-bearers for their invaluable help and support. We seek the continued patronage of all our benefactors in our future endeavours in a like manner to enable further contributing our mite in future years as well.

We thank all those who have directly and indirectly been associated with us and have helped us in our efforts in the cause of promotion of Percussive Arts.

Bangalore K. Venkataram
Executive Director

PERCUSSION ENSEMBLE

Indian music had identified several percussion instruments which largely accompanied different forms of musical expressions. The Sociobiological necessity of percussions in music, is a fact established of late, but the ancient Indian musicians had identified and immortalised the necessity of percussions at the rim of folk-lore and classical overtones.

The Indian percussion instruments could be segmented and applied in different demographic and social situations such as folk-lore, temple rituals and indoor classical concerts where each form had its own charm and methodology. For instance, Mridanga, Khanjari, Ghata, Morching (Karnatak) and Pakhwaj, Tabla (Hindustani) are exclusively used in indoor classical concerts, whereas Sammela, Chande, Dolu (Thavi) and Cymbal (Thala) are representative of the folk-lore and temple ritualistic forms. As for the utility, the folklore forms largely remained out of the realm of the classical forms, for they neither had an identifiable shruti nor a definite set-pattern. Nevertheless the folk-lore sound patterns had an organic amalgamation with the culture that had sustained it and therefore, till recently very few attempts were made to synthesise these two forms of percussion instruments. **Till recently, percussions were considered only for supportive role, and only recently it is recognised that percussions have an independent identity of their own,** as in Western ensembles.

This presentation is under a project of "Professional groups for specified performing arts covering rare forms and other traditional forms for music ensembles-orchestrations". This PERCUSSION ENSEMBLE is planned for presentation cum Video taping/audio-taping for preservation and possible analysis for further innovations and development of these thematic expressions. This is an attempt of blending these hitherto different forms of percussion where the charm of folklore is not dispensed at the cost of tone value. For the first time, **Gethu Vadya, an ancient stringed percussion instrument is included.** Unlike others, Gethu Vadya is the only stringed percussion instrument, a shruti vadya and a taala vadya. The other instruments used differ in sound, their timbre, texture, and attempt to strike a balance between classical norms and in giving an independent identity to these instruments. The artistes conditioned mainly to classical music are **attempting to look beyond into new rhythmic areas and innovations-adventures.** This earnestness has to match with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments. Future attempts include innovations into electronic instruments and computerised music etc.

LAYA VRUSHTI

'Laya Vrushti', which means a shower of rhythm, is the first in a series of Audio Cassettes planned to present exclusively some of the innovative thoughts mentioned earlier. In three parts, Laya Vrushti presents an innovatory item LAYA SAMMILAN, followed by a classical rendition, MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and stimulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a **step towards the identification of the independent personality of each instrument.**

This was released by "Sangeetha" Master recording Co, Madras.

PERCUSSION ENSEMBLE OF THE PERCUSSIVE ARTS CENTRE

This is a non-theatric group involving percussion instruments.

Till recently, percussions were considered only for their supportive role, and only recently, it is recognised that percussions have an independent identity of their own, as in western Ensembles.

Percussion Ensemble of the Percussive Arts Centre has been presenting several innovative attempts. "**Laya Vrushti**" an audio cassette had been released which attempted to reveal the potentialities of the different instruments & stimulate exploration of new dimensions in percussion music. This innovation attempted to establish a step towards the identification of the independent personality of the different instruments. This had been released by "Sangeetha" Master Recording Company, Madras.

The present attempt is to establish a "**Harmony with melodic and rhythmic structures in Percussion Ensemble**" with Karnatak Classical Music. Whenever a Varna or Krithi is rendered (in vocal or instrumental recitals), the percussionists support them individually and collectively playing free-hand extempore depending on their individual manodharma. When 2 or more percussionists play together, especially in an Ensemble, while the different percussionists play to their own manodharma, there can not be a uniform content in their play. When the audio aspect of this is examined, there is a lot of overlapping in their combined effort.

To avoid this and to produce a combined concerted out-put of all the different percussions, an attempt has not now been made for the first time, **to plan and notate the percussion themes to suit and support the "Kalpitha Sangeetha"** (Composed music). The established classical masterpiece the Atta Thala, Bhairavi Varna and the noted Krithi "Gam Ganapathi" in Hamsadhwani set to thisra nadai Adi have been selected for this novel experimentation, in the first attempt.

The planned, notated themes have been written down, directed and rehearsed individually & collectively by all the percussionists. Then they are rehearsed with the vocals and a "**harmony of these melodic patterns of kalpitha Sangeetha (composed music)** is attempted with the planned-rehearsed-**rhythmic structures.**"

Some of the observations by noted scholars and musicians : -

1. **Music Education Trust - Delhi (Madras Chapter), Phone: 6449580**

6-3-2000

Dear Mr. Venkataram

Namasthe

I am writing this letter to convey my and many others' high appreciation for the performance of the Ensemble of the Percussive Arts Centre in the December Series of the concert conducted by the Trust. The participants in the Ensemble are all highly accomplished performers in their own right, but the perfect co-ordination with which they presented the programme was something unique and exemplary. **Such programmes are sure to generate a new and healthy awareness** and appreciation for large among the listening public. It was not a mere Tani Avartanam but a percussion performance of absorbing interest. The quality of the programme can be judged by the fact that many listeners have asked for a repeat of the performance. **We will surely arrange the programme again not only at Madras but also at Delhi and other Centres.**

May Lord Almighty bless you with long life and good health and enable you continue you are laudable service in the cause of music.

Regards,

(T.R. SUBRAMANYAM)

2. **Ganakala Bhushana M.R. Doraswamy**

Date: 15.2.2000

Dear Shri Bangalore Venkataram,

I am referring to the programme "Percussion Ensemble of the Percussive Arts Centre" presented on 11.2.2000 entitled "**Harmony with Melodic & Rhythmic structures**" in the 30th Musicians' Conference of the Karnataka Ganakala Parishath, presided by me.

This aspect pertains to a **Research activity as an experimental innovative attempt**. As observed rightly by the veteran percussionist **Vidwan Guruvayur Dore**, **this is a novel attempt** and has to be presented all over India. The Plan of a notation system of "Sols" drawn to match the varnam and the Chitta Swaras of "Gam Ganapathe" for percussionists in an ensemble is worth emulating. While the individuality of each artist will appear curtailed, when several such Thaalavadyaas are played in tandem together, such an artistic restriction is very welcome to present a uniform planned Rhythmic structure to match the melodic patterns of the presentation. The ensemble included Vocals, Mrudangas, Ghata, Khanjari, Konagolu and Rhythm Pad.

I wish the attempt all success and congratulate all the participants and especially, Shivu, the guide. The Art Centre has achieved one more, out of its several goals.

With best wishes,

Yours Sincerely,
(M R. Doraswamy)

ABOUT THE ART CENTRE AND PUBLICATIONS

".....I appreciate the excellent work done in the field of Taala - by you. I am proud to have friends like you and it is my earnest desire that you may succeed in all the ventures that you undertake in the field of music." ...

Pandit Nikhil Ghosh, Bombay

".... The Percussive Arts Centre, Bangalore, under the able direction of Sri Bangalore K. Venkataram deserves all compliments, for having undertaken to print and publish Taala Sangraha I am sure that this will be a **very valuable contribution** to the field of music....."

Padmabhushan Dr. V. Doreswamy Iyengar

".....The Percussive Arts Centre formed some years back to make people better informed about this area of music. This Centre through a series of programmes including papers, demonstrations etc has highlighted the manifold aspects of Tala and Laya as to inform even lay people. Some of them have been published in the form of monographs. But the major event is Annual Taalavaadyothsava where emphasis is on Thala and Laya. Perhaps, this is **the only such Festival held in the country.....**"

Justice E.S. Venkataramiah

"..... As I see from Delhi *"This conference has a significance and a validity beyond what has been discussed"* here. I can say so with some authority as I am here, presently chairing a Committee in UNESCO which is having very "knowledgeable" discussions on cultural dimensions of development. It would also be appropriate to me that *"the establishment of the Percussive Arts Centre itself has been an important event."* The development of the Centre within a short time to the present status, we owe to Venkataram. Bangalore and Venkataram have become inseparable. *"Institutions like the Percussive Arts Centre, Seminars and conferences such as of today, I am sure contribute a great deal towards these objectives.*

J. Veeraraghavan, Delhi

"....I am happy that the Percussive Art Centre of Bangalore has come forward to undertake Publishing this work (Taala Sangraha, a compendium of Taalas in Karnatak music). I welcome and appreciate their gesture. **It is noticed that the Percussive Art Centre has been striving to enlighten the general public on the proper appreciation of the art of laya** and highlight the contribution of Layavadyakaras. I wish well in their **sincere efforts to promote the interest in laya**"

Padma Vibhushan Dr. M. Balamurali Krishna

"..... To my knowledge, there does not appear to be any periodical exclusively devoted to these (persuance of the cause of promotion of Laya and Thaala) aspects of music and your venture will go a long way in bridging this gap and in giving emphasis to the Laya and Thala which are so essential in perception, preservation and propagation of music....."

H. Kamalanath, President, Bangalore Gayana Samaja

"...We have every reason to be proud of this Centre, and to me it is a matter of deep appreciation to associate myself with the centre..." ".... The Percussive Arts Centre has been doing Yeomen services in the promotion and dissemination of greater awareness and the knowledge of various aspects of percussive arts and instruments among musicians, scholars and rasikas alike.

Valedictory address of Taalavaadya Seminar - 1

.... The Percussive Art Centre is striving hard to promote the interests of Percussive arts and to highlight the role of rhythm and taala in our music

Key Note address for the Taalavaadya Seminar No. 2

Sangeetha Kalanidhi R.K. Srikantan

"..... The object of the Percussive Art Centre is to highlight these distinct characters and the fascinating world opened up by these instruments and make the people really conscious of the vast potentialities of these instruments and the beauty they reveal. Through numerous programmes, the Centre has highlighted interesting features and land marks of this fascinating rhythmic world during these past several years...." ".... even the range and quantum of the present collections itself is an achievement which is certainly a valuable contribution in the realm of rhythm in Indian music."

Seminars where different Talavadyas are taken up as the main subjects, is a grey area not only to music enthusiasts but also musicians themselves. The instruments are studied from different angles like the Historical, Technical, Scientific, Aesthetic etc. ... These seminars, not only enlighten the public but also enrich knowledge available about these instruments and this leads to further improvements.

Preface to proceedings of Talavaadys Seminar - 2.

Sangeetha Kalarathna B.V.K. Sastry

".....Quarterly Newsletter of the Percussive Arts Centre.is really good and fine that such a newsletter comes out from Percussive Arts Centre, Bangalore

Padmasree Umayalpuram K. Sivaraman

"... Sri Bangalore K. Venkataram, our popular percussionist and the Director of the Percussive Arts Centre, deserves compliments for his persuasive encouragement to Sri Sundaram to work out this unique volume (Taala Sangraha), for publication by the Percussive Art Centre. **The Centre, although still in its tender years, has already done well in the cause of Percussive art and its research.** My best wishes to the Art Centre, with fond hope that its progress would be better and higher still with march of time..."

Ganakala Bhushana A. Subba Rao

"... All in all, Thaalaavaadyothesav was a very useful festival, one which has made the need and presence of an institution devoted to "Talavadya" felt emphatically. There is no doubt that it has attracted the attention of fresh blood which should augur well both for our classical music and the Centre in particular, which means the purpose of the festival has been served" The musical tree in India has two basic divisions - Raaga and Taala, while raaga governs its melodic element, taala helps to maintain the balance... Yet taala has not received as much attention on the academic level. It is to fill this lacunae that the Percussive Arts Centre was founded. In a short span, the **Centre which is only one of its kind in the country**, has done pioneering work in creating awareness on the various aspects of the system as also the characteristics of the different percussion instruments or Taalavaadyas"

Preface to proceedings of Talavaadya Seminar - 1.

Karnataka Kalaathilaka S.N. Chandrasekhar

"... Percussive Arts Centre who have been organising planned programmes to highlight the role of laya in music have been doing remarkable service in this direction and I wish the centre an unprecedented success in their efforts...."

... I hereby record my deep sense of appreciation of your venture of promoting the cause of performing arts and artistes

**Dr. K.N. Bhowmick, Prof. Dept of Applied Mathematics,
Institute of Technology, B.H.U, Varanasi**

The cause you are trying to promote is admirable. I have the greatest regard for the art of rhythm ... Yours is the **only institution of its kind in the country**; at best there is no parallel of it in North India.

Prof. S.K. Saxena, Roopnagar, Delhi - 7

Services rendered by the Percussive Arts Centre, to the fulfilment of the percussive arts of India is **unparalleled in India**. During these years the Centre has placed the Meastros of the Mridangam in equal status with the Vocalist, honoured their art and dedication with awards and public acclaim. Along with the practice of the art, the Science of the art and the synthesiser of laya and tala have been the topics of Lec-dems, helping deeper understanding and appreciation of this art. The Centre remains very active through the year, - as one can see from the number of programmes organised in a year. It covers a wide span of artistic and education oriented events.

**Prof. R.C. Mehta
Indian Musicological Society, Baroda**

Your Centre for percussion arts has been doing yeoman service to the appreciation of music for several years. It is clear from the dedication of hard working people like you in Bangalore that the Centre is recognized as a premier institution for tala vadya.

The **list of publications** from the Centre and the galaxy of worthy awardees who have been recognized by the Centre are **very impressive indeed**

A. Madhav, Pittsburgh, USA

I observed that the whole team of PAC is fully devoted for up-keep of Indian Percussive art with disciplined zeal, positive spirit, modesty and creative mind to the best of my knowledge PAC, Bangalore is the *only institution* to think and work in support of Percussive arts and Percussionists of Indian music....

**Pandit L.D. Dixit
Former Director of Programmes (Music)
Directorate General, All India Radio, New Delhi**

K. Venkataram through the PAC has been doing a great contribution to the understanding and propagation of the Percussive Arts, Instruments, and concepts relating to tala and laya. I am all admiration for the activities of the centre and am only too happy to associate myself with its academic projects.

Preface to publication "Essays on Tala and Laya"

**Prof. Dr. N. Ramanathan
Head, Dept of Music, University of Madras**

... I am astounded at your energy and drive. Your day appears to have 48 hours. By concentrating on one subject viz. Percussion, you have placed it on the musical map of the world. To my knowledge there is no institution like the Percussive Arts Centre anywhere in the world, not a periodical exclusively devoted to percussion. You have beaten hollow Buddy Rich, the American 'percussion king' who collected 400 different kinds of drum from all over the world.

**Sangita Kala Acharya T.S. Parthasarathy,
Fellow - Sangeet Natak Akademi, Emeritus Fellow - Dept. of Culture - Govt of India**

ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ) ಬೆಂಗಳೂರು, ಇಂಡಿಯಾ

PERCUSSIVE ARTS CENTRE (R) Bangalore, India

“ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)”..... “ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ)” ಸಂಸ್ಥೆಯು ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ತಾಳ - ಲಯಗಳ ಬಗ್ಗೆ ಹೆಚ್ಚು ಮಾಹಿತಿ ನೀಡಿ ಈ ಬಗ್ಗೆ ಸಾಕಷ್ಟು ಪರಿಚಯ ಒದಗಿಸುತ್ತಿರುವ ಒಂದು ಕಲಾಕೇಂದ್ರ.

ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಅವಶ್ಯಕತೆ, ಪ್ರಾಮುಖ್ಯತೆಗಳ ಬಗ್ಗೆ ತಿಳುವಳಿಕೆ ನೀಡಿ ಈ ವಾದ್ಯಗಳಿಗೆ ಸೂಕ್ತ ಪ್ರಸಾರ, ಪ್ರಚಾರ ಸಿಗಲು ಪ್ರಯತ್ನಿಸುತ್ತಿದೆ. ತಾಳವಾದ್ಯದ ನೆರವಿಲ್ಲದ ಸಂಗೀತ ಶೋಕ ಸಂಗೀತ (Mourning Music) ವಾಗುತ್ತದೆಂಬುದನ್ನು ಎಲ್ಲರೂ ಬಲ್ಲವರಾದರೂ, ಈ ವಾದ್ಯಗಳ ಬಗ್ಗೆ ಈ ಕಲಾವಿದರಿಗೆ ಸಿಗುತ್ತಿರುವ ಮಾನ್ಯತೆ, ಪುರಸ್ಕಾರ, ಉತ್ತೇಜನಗಳು ಸಾಲದು. ನಮ್ಮ ಕಲಾಕೇಂದ್ರ ಈ ಬಗ್ಗೆ ಸೂಕ್ತ ಕ್ರಮಗಳನ್ನು ತೆಗೆದುಕೊಂಡು ಈ ಕಲೆಗಳ ಪುರೋಭಿವೃದ್ಧಿಗೆ, ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ.

ಪ್ರತಿ ತಿಂಗಳೂ, ಇಡೀ ವರ್ಷ, ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ತಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೋದಾಹರಣ ಭಾಷಣಗಳು, ವಿಚಾರ ಸಂಕಿರಣ, ವಿಶೇಷ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ಉಪನ್ಯಾಸಗಳನ್ನೇರ್ಪಡಿಸುತ್ತಿದೆ. ಸಭಾಂಗಣ ಬಾಡಿಗೆ, ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ಖರ್ಚುಗಳಿದ್ದಾಗ್ಯೂ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳೂ ಸಾರ್ವಜನಿಕರಲ್ಲಿಗೂ ಉಚಿತ ಪ್ರವೇಶ ಎಂಬುದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅಪೂರ್ವ ವರ್ಣಗಳು, ಕನಕದಾಸರ ಕೃತಿಗಳು, ವಾದಿರಾಜರ ಕೃತಿಗಳು - ಇತ್ಯಾದಿಗಳ ಅಧ್ಯಯನ ಗೋಷ್ಠಿಗಳು ನಡೆದು ಅನೇಕ ವಿದ್ವಾಂಸರು ವಿಡುಪಿಯರು, ಸಂಗೀತ ವಿದ್ಯಾರ್ಥಿಗಳೂ, ಅಭಿಮಾನಿಗಳೂ ಇವುಗಳ ಪ್ರಯೋಜನ ಪಡೆದಿದ್ದಾರೆ. ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯೋತ್ಸವಗಳನ್ನೇರ್ಪಡಿಸಿ ಲಯ ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲದೇ, ತಾಳ-ಲಯ ವಿದ್ವಾಂಸರಿಗೆ ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿದೆ. ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾ ಪ್ರೋತ್ಸಾಹ (Talent Promotion) ಗಳ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಹಮ್ಮಿಕೊಂಡಿದೆ. ಅಂತರ ರಾಜ್ಯ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಕಲಾವಿದರ ವಿನಿಮಯ ಯೋಜನೆಯಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರಿಗೆ ನೆರೆ ರಾಜ್ಯಗಳಲ್ಲಿ ಪ್ರತಿಭಾ ಪ್ರದರ್ಶನದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಕೈಗೊಂಡಿದೆ.

ಎಲ್ಲಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ತಾಳಲಯಗಳ ಬಗ್ಗೆ ಅಖಿಲ ಭಾರತ ಲಯವಿದ್ವಾಂಸರುಗಳಿಂದ ವಿಶೇಷ ವಿದ್ವತ್ ತಾಂತ್ರಿಕ (Academic Technical) ವಿಷಯಗಳ ಬಗ್ಗೆ ಭಾಷಣಗಳನ್ನೇರ್ಪಡಿಸಿ ಅವುಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ. ಈ ರೀತಿಯ ತಾಳ-ಲಯಗಳ ಪ್ರಕಟನೆಗಳು ರಾಷ್ಟ್ರದಲ್ಲೇ ಮೊದಲು. ಈ ರೀತಿಯ ವಿಶೇಷ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿರುವ ಸಂಸ್ಥೆ ಇಡೀ ರಾಷ್ಟ್ರದಲ್ಲೇ ಇದೊಂದೇ ಎಂಬುದು ಅನೇಕ ತಜ್ಞರ ಅಭಿಪ್ರಾಯ.

ಉದಾ:- ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಉಲ್ಲೇಖ, ಛಂದಸ್ಸಿನಲ್ಲಿ ತಾಳ ಲಯಗಳು, Psychology of Laya, ತಾಳ ಸಂಗ್ರಹ ಇತ್ಯಾದಿ.

ಅನೇಕ ಅಪರೂಪ ತಾಳವಾದ್ಯಗಳನ್ನೂ ಪ್ರದರ್ಶಿಸಿ ಮೊದಲ ಬಾರಿ ಪ್ರಚಾರ ನೀಡಿದ - ಚಂಡೆ, ಸಮ್ಮೇಳ ಪಂಚವಾದ್ಯ, ತಾಳ, ಚೌಡಿಕೆ ಮುಂತಾದ ಜಾನಪದ ತಾಳವಾದ್ಯಗಳು, ಗೆತ್ತುವಾದ್ಯದಂತಹಾ ಪ್ರಾಚೀನ ತಂತೀ ತಾಳವಾದ್ಯ, ಅನೇಕ “ಲಯವಿನ್ಯಾಸ” ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲಾ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು. ಭಾರತದ ಇತರ ಭಾಗಗಳ ತಾಳಲಯಗಳು - ರಾಜಸ್ಥಾನದ ವಾದ್ಯಗಳು, ಮಣೀಪುರೀ ತಾಳಗಳು ಇತ್ಯಾದಿಗಳು ಮೊದಲ ಬಾರಿಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆದಿವೆ. ‘ಲಯ ವೃಷ್ಟಿ’, ಕೇಂದ್ರದ ಲಯ ವಾದ್ಯ ವೃಂದದ (Percussion Ensemble of Percussive Art Centre) ವಿಶೇಷ ಕೊಡುಗೆ. ಇತ್ತೀಚೆಗೆ ಈ ಲಯ ವಾದ್ಯ ವೃಂದ ಹಲವಾರು ವಿಶಿಷ್ಟ ವೈವಿಧ್ಯಪೂರ್ಣ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಂಡು ಮೆಚ್ಚುಗೆ ಪಡೆದಿದೆ.

ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ. ಮೈಸೂರು

ಮೈಸೂರು ಜಿಲ್ಲೆಯ ಇತಿಹಾಸ ಪ್ರಸಿದ್ಧವಾದ ಶ್ರೀ ಸುತ್ತೂರು ಮಠವು ಸಾವಿರ ವರ್ಷಗಳಿಂದ ಭಕ್ತರ ಉದ್ಧಾರಕ್ಕಾಗಿ ನಾನಾರೀತಿಯ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಾ ಬಂದಿರುವ ಸಂಸ್ಥೆ. ಶ್ರೀಮಠದ ಜಗದ್ಗುರುಗಳಲ್ಲಿ ಕೆಲವರು ಸ್ವತಃ ವಿದ್ವಾಂಸರಾಗಿದ್ದು ಕಾವ್ಯಗಳನ್ನು ವಚನಗಳನ್ನು ರಚಿಸಿ ಪ್ರಖ್ಯಾತರಾಗಿದ್ದಾರೆ. ಶ್ರೀಮಠವು ಮೊದಲಿನಿಂದಲೂ ವಿದ್ಯಾದಾನ, ಅನ್ನದಾನಗಳಷ್ಟೇ ಅಲ್ಲದೇ ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಗೀತ, ಸಂಸ್ಕೃತಿಗಳಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಾ ಬಂದಿದೆ.

ಶ್ರೀಮಠದ 23ನೇ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀಮನ್ ಮಹಾರಾಜ ರಾಜಗುರುತಿಲಕ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ನಾಡಿಗೆ ನಾನಾ ಮುಖರಾದ ಸೇವೆಸಲ್ಲಿಸಿದ ಮಹಾನುಭಾವರು. ಸ್ವತಃ ಕಲಾಭಿಮಾನಿಗಳೂ, ಸಂಸ್ಕೃತಸಾಹಿತ್ಯದಲ್ಲಿ ವಿದ್ವತ್ ಪಡೆದವರೂ ಆದ ಜಗದ್ಗುರುಗಳವರು ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಗಳನ್ನೂ, ನೂರಾರೂ ವಿದ್ಯಾ ಸಂಸ್ಥೆಗಳನ್ನು ಸ್ಥಾಪಿಸಿದ್ದೇ ಅಲ್ಲದೆ, ತಾವೇ ವಿದ್ಯಾರ್ಥಿಜೀವನದಲ್ಲಿ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕೆ ಪ್ರಯತ್ನಿಸಿದ್ದರು. ಸಂಗೀತರತ್ನ ಟಿ.ಚೌಡಯ್ಯ, ಗಾನವಿಶಾರದ ಡಾ|| ದೇವೇಂದ್ರಪ್ಪ, ಅಸ್ಥಾನವಿದ್ವಾನ್ ಎ.ಎಸ್.ಶಿವರುದ್ರಪ್ಪ, ಎಸ್.ಎನ್. ಮರಿಯಪ್ಪ, ಶಿವಣ್ಣ ಮುಂತಾದವರ ನಿಕಟಸಂಪರ್ಕವಿದ್ದು ಅನೇಕ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕಾಗಿ ಆಶ್ರಯನೀಡಿ ಪ್ರೋತ್ಸಾಹಿಸಿದ್ದರು. ಪ್ರೌಢಶಾಲೆಗಳಲ್ಲಿ ಸಂಗೀತ ಶಿಕ್ಷಣ ವ್ಯವಸ್ಥೆಯನ್ನೂ ಮಾಡಿದ್ದರು.

ಒಂದು ಕಾಲಕ್ಕೆ ಮೈಸೂರಿನಲ್ಲಿ ರಾಜಮನೆತನದವರು ಸಂಗೀತದ ಕಲೆಗೆ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದರು. ಸ್ವಾತಂತ್ರ್ಯಾನಂತರ ರಾಜರಅಳ್ವಿಕೆ ಕೊನೆಗೊಂಡಮೇಲೆ ಸಂಗೀತಾಭಿಮಾನಿಗಳು ತಾವೇ ಸಂಸ್ಥೆಗಳನ್ನು ರಚಿಸಿಕೊಂಡು ಕಲೆಯನ್ನು ಬೆಳೆಸಲು ಶ್ರಮಿಸುತ್ತಿರುವುದನ್ನು ಗಮನಿಸಿದ ಜಗದ್ಗುರುಗಳವರು ಸಂಗೀತಾಸಕ್ತರ ಸಹಕಾರದಿಂದ ಜಗದ್ಗುರು ಶ್ರೀ ಶಿವರಾತ್ರೀಶ್ವರ ಸಂಗೀತ ಸಭೆಯನ್ನು ಸ್ಥಾಪಿಸಲು ಸಂಕಲ್ಪಿಸಿದರು. ಅದರಂತೆ 21.2.1983ರಲ್ಲಿ ಮೈಸೂರು ಜಿಲ್ಲಾ ರಿಜಿಸ್ಟ್ರಾರ್ ರವರ ಕಛೇರಿಯಲ್ಲಿ 187/82-83ರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಸಭೆಯನ್ನು ನೋಂದಾಯಿಸಲಾಯಿತು.

ದಿನಾಂಕ 13.6.1983ರಂದು ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ ಯನ್ನು ಪೂಜ್ಯ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿ ಗಳವರು ಉದ್ಘಾಟಿಸಿದರು. ಹಿರಿಯ ಸಂಗೀತ ವಿದ್ವಾನ್ ಡಾ|| ಬಿ. ದೇವೇಂದ್ರಪ್ಪ ನವರು ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ ಸಭೆಯ ಅಗತ್ಯವನ್ನು ಮುಕ್ತಕಂಠದಿಂದ ಪ್ರಶಂಸಿ ಉದ್ಘಾಟನಾ ಸಂಗೀತ ಕಛೇರಿಯನ್ನು ನಡೆಸಿಕೊಟ್ಟರು. ಅಂದಿನಿಂದ ಇಂದಿನವರೆಗೂ ತಪ್ಪದೇ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಿಕೊಡುತ್ತಾ ಬಂದಿರುವ ಈ ಸಭೆಯ ವೇದಿಕೆಯಲ್ಲಿ ಸ್ಥಳೀಯ ಕಲಾವಿದರಿಗೂ, ಪರಸ್ಥಳದ ಖ್ಯಾತವಿದ್ವಾಂಸರಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡಿ ಸಂಗೀತಾಭಿಮಾನಿಗಳಿಗೆ ತನ್ನದೇ ಆದ ವಿಶಿಷ್ಟ ರೀತಿಯಲ್ಲಿ ಉಚಿತವಾಗಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನೀಡುತ್ತಾ ಬಂದಿದೆ. ರಾಷ್ಟ್ರೀಯ ಮತ್ತು ಅಂತರರಾಷ್ಟ್ರೀಯ ಖ್ಯಾತಿಯ ವಿದ್ವಾಂಸರುಗಳು, ವಿದುಷಿಯರಾದ ಟಿ.ವಿ.ಶಂಕರನಾರಾಯಣ್, ಬಾಂಬೆ ಸಹೋದರಿಯರು, ಟ್ರಿಚೂರ್ ವಿ.ರಾಮಚಂದ್ರನ್, ಚಿಟ್ಟಿಬಾಬು, ಡಾ|| ಎಸ್. ಬಾಲಚಂದರ್, ಎನ್.ರಮಣಿ, ಪಾಲಘಾಟ್ ಕೆ.ವಿ.ನಾರಾಯಣಸ್ವಾಮಿ, ಕೆ.ಎಸ್.ಗೋಪಾಲ ಕೃಷ್ಣನ್, ಸಿಕ್ಕಿಲ್ ಸಹೋದರಿಯರು, ಮ್ಯಾಂಡೊಲಿನ್ ಯು.ಶ್ರೀನಿವಾಸ್, ರವಿಕಿರಣ್, ಎಂ. ಚಂದ್ರಶೇಖರನ್, ಡಾ|| ಎಂ.ಎಲ್.ವಸಂತಕುಮಾರಿ, ಒ.ಎಸ್. ತ್ಯಾಗರಾಜನ್, ವಿಜಯಶಿವ, ಹೈದ್ರಾಬಾದ್ ಸಹೋದರರು, ಡಾ|| ದೇವೇಂದ್ರಪ್ಪನವರು, ಟಿ.ಎನ್. ಶೇಷಗೋಪಾಲ್, ತಿಟ್ಟಿ ಕೃಷ್ಣಅಯ್ಯಂಗಾರ್ ಡಾ|| ವಿ.ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್, ಕಲ್ಯಾಣರಾಮನ್, ಎಲ್.ಸುಬ್ರಮಣ್ಯಂ, ಮೈಸೂರು ಎಂ.ನಾಗರಾಜ್, ಡಾ|| ಎಂ.ಮಂಜುನಾಥ್, ವಿದ್ಯಾಭೂಷಣರು, ಬಾಲಾಜಿ ಶಂಕರ್, ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್, ಎಂ.ಎಸ್. ಶೀಲ, ನಾಗವಲ್ಲಿ ನಾಗರಾಜ್, ಸುಕನ್ಯಾ ಪ್ರಭಾಕರ್, ವೆಂಕಟೇಶ ಕುಮಾರ್, ಸೋಮನಾಥ ಮಡೂರ್, ಮುಂತಾದವರನ್ನು ಸಭೆಗೆ ಕರೆಸಿ ಅವರ ಕಲಾಸೇವೆಯಿಂದ ಕಲಾಭಿಮಾನಿಗಳನ್ನು ತಣಿಸಿದೆ.

ಸಂಗೀತ ಸಭೆಯ ಆಶ್ರಯದಲ್ಲಿ ಹಲವು ವಿಶಿಷ್ಟ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿದ್ದು ಪ್ರತಿವರ್ಷವೂ ಸಂಗೀತ ತ್ರಿಮೂರ್ತಿಗಳ ಆರಾಧನ ಮಹೋತ್ಸವ, ಪುರಂದರ ತ್ಯಾಗರಾಜರ ಸಂಗೀತೋತ್ಸವ, ನಿಜಗುಣರು, ಕನಕದಾಸರು ಇತ್ಯಾದಿ ಮಹಾನುಭಾವರ ಸಂಸ್ಕರಣೋತ್ಸವಗಳನ್ನು ವ್ಯವಸ್ಥೆ ಮಾಡುವುದೇ ಅಲ್ಲದೇ ಪ್ರತಿವರ್ಷದ ವಾರ್ಷಿಕೋತ್ಸವದ ಸಂದರ್ಭದಲ್ಲಿ ಕೂಸೂರಿನ ಶ್ರೀ ಜಿ.ವಿ.ಚಂದ್ರಶೇಖರವರರು ಇಟ್ಟಿರುವ ಪುದುವಟ್ಟಿನ ನೆರವಿನಿಂದ ವಚನಗಾಯನ ಸ್ಪರ್ಧೆ ಏರ್ಪಡಿಸಿ ಬಸವಜಯಂತಿ ಕಾರ್ಯಕ್ರಮವನ್ನು ಅದ್ದೂರಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ.

ಜೆ.ಎಸ್.ಎಸ್.ಸಂಗೀತ ಸಭೆಯ ಸಂಸ್ಥಾಪಕ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು 1986ರ ಡಿಸೆಂಬರ್ 6ರಂದು ಲಿಂಗೈಕ್ಯರಾದ ಮೇಲೆ, ಈಗಿನ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀ ಶ್ರೀ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ಸಭೆಯ ಗೌರವಾನ್ವಿತರಾಗಿ ಸಭೆಯ ಕಾರ್ಯ ಚಟುವಟಿಕೆಗಳಿಗೆ ಹೆಚ್ಚಿನ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದಾರೆ. 1987ರಿಂದ ಪ್ರತಿವರ್ಷ ಡಿಸೆಂಬರ್‌ನಲ್ಲಿ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತೋತ್ಸವವನ್ನು ಏರ್ಪಡಿಸುತ್ತಿದ್ದು 1994ರ ಡಿಸೆಂಬರ್‌ನಿಂದ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತ ಸಮ್ಮೇಳನವನ್ನು ಯಶಸ್ವಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ. ಈ ಹಿಂದೆ ಯಾವುದೇ ಸಂಗೀತಸಮ್ಮೇಳನಗಳಲ್ಲಿ ಅಧ್ಯಕ್ಷರಾಗಿಲ್ಲದ ವಿದ್ವಾಂಸರುಗಳಿಗೆ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗುವ ಗೌರವ ನೀಡಿ ಸನ್ಮಾನಿಸಲಾಗುತ್ತಿದೆ. "ಸಂಗೀತ ವಿದ್ವಾನ್‌ನಿಧಿ" ಬಿರುದನ್ನು ಪ್ರದಾನ ಮಾಡಲಾಗುತ್ತಿದೆ. ಕಳೆದ ಆರು ವರ್ಷಗಳಲ್ಲಿ ಸರ್ವ ಶ್ರೀ ವಿದ್ಯಾಭೂಷಣ ತೀರ್ಥ ಸ್ವಾಮಿಗಳು, ಶ್ರೀ ಶ್ರೀ ಗಣಪತಿ ಸಚ್ಚಿದಾನಂದ ಸ್ವಾಮಿಗಳು, ವಿದ್ವಾನ್ ಬಳ್ಳಾರಿ ಎಂ.ವೆಂಕಟೇಶಾಚಾರ್, ಪ್ರೊ|| ಬಿ. ಕೃಷ್ಣಪ್ಪ, ವಿದ್ವಾನ್ ಎಸ್. ಮಹದೇವಪ್ಪ, ಡಾ|| ಪದ್ಮಾಮೂರ್ತಿಯವರು ಸಂಗೀತ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗಿ ಕಾರ್ಯ ನಿರ್ವಹಿಸಿರುತ್ತಾರೆ. ಐದು ದಿನಗಳ ಕಾಲ ನಡೆಯುವ ಈ ಉತ್ಸವದಲ್ಲಿ ಬೆಳಗಿನ ವೇಳೆ ಚರ್ಚಾಗೋಷ್ಠಿ, ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ವಿಚಾರಸಂಕೀರ್ಣ ಮತ್ತು ಯುವಪ್ರತಿಭೆಯವರ ಕಛೇರಿ ಗಳಿದ್ದರೆ, ಸಾಯಂಕಾಲ ಅತ್ಯುತ್ತಮ ಮಟ್ಟದ ಕಛೇರಿಗಳ ವ್ಯವಸ್ಥೆ ಆಗುತ್ತಿದೆ. ಮೈಸೂರು ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಗಳನ್ನು ಏರ್ಪಡಿಸುತ್ತಿರುವುದೇ ಅಲ್ಲದೆ, ಅಭಿಮಾನಿಗಳ ಒತ್ತಾಯದ ಮೇರೆಗೆ ನಂಜನಗೂಡಿನಲ್ಲಿ ಒಂದು ಶಾಖೆಯನ್ನು ತೆರೆದು ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲಾಗುತ್ತಿದೆ. ಸಭೆಯ ವತಿಯಿಂದ ಊಟಿಯಲ್ಲೂ ಸಹ ಒಂದು ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿತ್ತು. ಗ್ರಾಮೀಣ ಪ್ರದೇಶದಲ್ಲೂ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದ ಬಗ್ಗೆ ಒಲವು ಮೂಡಿಸಲು ಸುತ್ತೂರಿನಲ್ಲೂ ಕಛೇರಿಗಳನ್ನು ಏರ್ಪಡಿಸಲಾಗಿತ್ತು.

ಈ ಸಭೆಯ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಪ್ರೋತ್ಸಾಹಿಸುತ್ತಾ ಬಂದಿರುವ ಜಗದ್ಗುರುಗಳವರಿಗೂ ಶ್ರೀ ಸುತ್ತೂರು ಮಠದ ಅಭಿಮಾನಿಗಳಿಗೂ, ಸಂಗೀತ ವಿದ್ವಾಂಸರುಗಳಿಗೂ ಕಲಾಭಿಮಾನಿಗಳಿಗೂ, ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿರುವ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಗೂ, ಮಹಾಜನತೆಗೂ ಸಂಗೀತ ಸಭೆ ಅಭಾರಿಯಾಗಿದೆ. ಇನ್ನು ಮುಂದೆಯೂ ಈ ಸಭೆಯು ಎಲ್ಲರ ನೆರವಿನಿಂದ ಕಲಾಪ್ರಪಂಚಕ್ಕೆ ಹೆಚ್ಚಿನ ಸೇವೆಯನ್ನು ಸಲ್ಲಿಸಲು ಶಕ್ತಿ, ಸಾಮರ್ಥ್ಯ, ಸೌಲಭ್ಯಗಳನ್ನು ಒದಗಿಸುವಂತೆ ಭಗವಂತನನ್ನು ಪ್ರಾರ್ಥಿಸುತ್ತದೆ.

ಕಳೆದ ವರ್ಷ 18ನೆಯ ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವವನ್ನು ತಾಳವಾದ್ಯ ಕಲಾ ಕೇಂದ್ರ (ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್) ದೊಂದಿಗೆ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಸಲು ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ ಗಳ ಸಮ್ಮತಿ, ಅನುಗ್ರಹದಿಂದ ಬೆಂಗಳೂರಿನ ಜೆ.ಎಸ್.ಎಸ್. ಮಹಾವಿದ್ಯಾಪೀಠದ ಶಿವರಾತ್ರಿಶ್ವರ ಕೇಂದ್ರದಲ್ಲಿ ನಡೆಸಿದ್ದು ಸರ್ವವಿದಿತ. ಶ್ರೀ ಶ್ರೀಗಳ ಪ್ರೋತ್ಸಾಹ ಮತ್ತು ಅನುಗ್ರಹದಿಂದ ಈ ವರ್ಷ 19ನೆಯ ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವವೂ ಇದೇರೀತಿ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಯುತ್ತಿರುವುದು ಗಮನಾರ್ಹ.

REPORT FOR THE PERIOD 1999-2000

Founded in 1981, "Palghat Mani Iyer Memorial Art Centre" to promote the interests of Percussive Arts and highlight the role of Laya in Music, was registered as "Percussive Arts Centre" in August 1995, as a purely non-commercial, non-profit cultural organisation.

Members of the Arts Centre include the Founder Members, and the members of the Reception and other Sub-Committees. Programmes are being organised to emphasise the role of Laya and Thaala in concerts, intended to educate the intelligent listeners on better appreciation of these aspects. The focus of all these activities is the annual THAALAVAADYOTHSAV (Percussive Arts Festival cum Conference). K. PUTTURAO MEMORIAL PALGHAT MANI IYER AWARD created by Sri. K.K. Murthy, President, Academy of Music, Bangalore and PALANI SUBRAMANYA PILLAI AWARD donated by Smt. Sudha R. Rao & Dr. A.H. Rama Rao of Ramasudha Charitable Trust are the two important contents of this Festival-cum-conference. Veteran Percussionist H.P. Ramachar has been donating for the H. PUTTACHAR MEMORIAL PRE-PAARANGATH AWARD presented to a versatile middle-aged artist in recognition of the merit and provide encouragement to that group of artists. The 18th Annual THAALAVAADYOTHSAV was celebrated as birth centenaries of Sangeetha Kalanidhi Musiri Subramani Iyer, Ganavisharada B. Devendrappa, Thiruvaiyar Annaswamy Bhagavathar, Thanjavur Ramadas Rao and Umayalpuram Kodandarama Iyer. K. PUTTURAO MEMORIAL PALGHAT MANI AWARD was presented to Vidwan Madras A Kannan by Justice Y. Bhaskar Rao, Chief Justice of Karnataka. Amruthur Janaki Ammal Memorial Percussion Competition prizes were presented with certificates and momentos by N. Ramajuja, CMD-HMT. PALANI SUBRAMANYA PILLAI AWARD was presented to Veteran Vidwan V.V. Ranganathan by H.H. Jagadguru Shivarathriswara Desikendra Maha Swamiji. Dr. Raja Ramanna felicitated and released the Souvenir brought out on the occasion. H. PUTTACHAR MEMORIAL AWARD was presented to Vidwan V. Praveen by Ganasudhakara A. Subba Rao and V. Srinivasa Raju, M.D., Unnathi Project, and Chairman - Programmes and Projects Sub Committee, Bharatiya Vidya Bhavan felicitated and released a publication "Proceedings of Talavadya Seminar - 4", A symposium on the contribution of five great maestros to Karnataka Music had been organised. Several dignitaries participated. Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange Scheme for Classical Musicians. Monthly programmes including Raga, Thana and Pallavi were held. The Youth Forum of the Arts Centre organised several Listening sessions, Study Circles, Krishnothsava and other programmes, including Amruthur Janaki Ammal Memorial Competition for Percussions (donated by M.R. Doraiswamy Iyengar, our Chairman, Reception Committee). Details of all these programmes are enclosed.

The Special Projects undertaken this year included (1) Staging and Production under the Scheme of financial assistance to eminent institutions in the field of Performing Arts - to introduce "Harmony between Melodic and Rhythmic patterns for Percussion Ensembles", covering Salary Grant. of the Dept. of Culture, Govt. of India. (2) A Project for innovations to record "Laya patterns under the Scheme for specified performing Art Projects" of the Dept. of Culture, Govt. of India and (3) Study in instruments-making under the assistance of Sangeet Natak Akademi, New Delhi.

Video Documentaries of eminent artists have already been on our anvil. Veterans late Thitte Krishna Iyengar, R.K. Srikantan, late Dr. V. Doreswamy Iyengar, late Anoor S. Ramakrishna and veteran Violin maestro R.R. Keshavamurthy have already been covered. This scheme is subsidised by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charitable trust. The publication of two major reference documents, "Proceedings of the Thala Vadya Seminar - 4" and "Achievements in the field of Percussive Arts over a period of 50 years" have been possible this year due to the munificent financial assistance from Karnataka Kalashree H.S. Anasuya

and our Hon. Director N.R. Kulakarni. We are indebted to them for this support. The Art Centre has also been publishing the newsletter PERCUSSIVE ART quarterly, carrying authentic notations of select compositions and events concerning the Percussive Arts. Sangeet Natak Akademi, New Delhi, Dept. of Culture, Govt. of India, Directorate of Kannada and Culture-Govt. of Karnataka have helped us with their grants-in-aid. We are particularly indebted to Y.K. Muddukrishna, Director, Kannada & Culture & A.R. Chandrashekar, Secretary Kannada & Culture. Dr. Sridevi & Dr. H.K. Chandrasekar of USA have helped with their endowment for the "H.C.K. BHATTA MEMORIAL PROGRAMMES", most of which have been brought out as Monographs. They have further augmented their endowment to organise a programme in the Thaalavaadyothesav. Endowments instituted so far are Ghatam K.S. Manjunathan Memorial Endt. (M. Vishnu), Thailambal G. Krishnaswamy Endt. (G.R. Jaya), M.S. Sheela and B.K. Ramaswamy Endt., B.S. Somanath Endt., Meena Nagarajan Memorial Endt. (Dr. N. Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt. (Rukmini Charities), Morching L. Bhimachar Endt. (B. Dhruvaraj & B. Rajashekar), Nagamma & A. Venkobachar memorial Endt. (A.V. Anand), R.K. Srikantan Endt., (for Academic event in Thaalavaadyothesav). Bangalore K. Venkataram Shashtipoorthy, Anoor S. Ramakrishna Shashtipoorthy Endt. & C. Narasinga Rao Memorial Endt. (N. Gurudutt & family), are the other Endowments. Salem Vijayaraghavacharya Endt. (V. Krishnan), M. Krishnaswamy memorial Endt. (Parvathy Krishnaswamy), are the Endowments for Krishnothsava; Rukmini Charities and R.K. Padmanabha have been donating for a programme in this series. G.R. Ramachandra of Mysore donated for a programme, while P.S. Seethamma has donated for the G.V. Rangaswamy memorial Endt. M/s. Rukmini Charities have voluntarily come forward to enhance their Endt. from Rs. 11,111 to Rs. 16,000. Vidwan Anoor Ananthakrishna Sharma has donated Rs. 10,000 to subsidise for a programme under the Youth Forum for Krishnothsava in memory of his father Ganakalaa Bhushana Anoor Ramakrishna.

We remember the support of Sri U.D.N. Rao, our Patron-in-chief who had been supporting us in all our activities, associating himself actively in all our endeavours; Smt. Nalini Rao and family have graciously donated Rs. 15,000 for U.D.N. Rao memorial Annual Programme to be organised in the month of May. U.D.N. Rao's sister R.N. Yamuna Devi, (daughter of U.D. Narayana Murthy, retired Sessions Judge and himself a connoisseur and a conservative music critic) and family have contributed Rs. 5,000 for a memorial endowment. We are grateful to them all.

Gokhale Institute of Public Affairs - N.R. Colony, Indian Institute of World Culture - Basavanagudi, Ayyanar College of Music - Jayanagar, Academy of Music - Bangalore, Malleswaram Sangeetha Sabha, Bharatiya Vidya Bhavan - Bangalore Kendra, have all helped us in co-sponsoring our programmes. Several organisations like the MICO, Murugappa Electronics Ltd. and connoisseurs like V. Krishnan, D.R. Srikantaiah, K. Santhanam, P.S. Ramesh, K.K. Murthy, Dr. A.H. Rama Rao, H.P. Ramachar have assisted us through their valuable contributions and donations. Our gratitude to all of them. Justice Nittoor Sreenivasa Rau has been kind to associate himself actively as the President. Dr. Raja Ramanna has been kind to be our Patron-in-chief. Dr. A.H. Rama Rao has consented to be our Vice-President. M.R. Doraiswamy Iyengar is the Chairman of our Reception Committee, Annual Festival, while Sangeetha Kalanidhi R.K. Srikantan is the Chairman of our Advisory Council. We are grateful to all of them and all our Patrons and Organisations who have helped us in organising these events. We convey our gratitude to the Chairman, Convenors and Members of the various committees who have extended their support. We hope their support and co-operation will continue in all our future endeavours also in the cause of promotion of Percussive Arts.

For BOARD OF MANAGEMENT
BANGALORE K. VENKATARAM
DIRECTOR

PERCUSSIVE ARTS CENTRE (REGD.)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011.

PROGRAMMES CONDUCTED IN THE YEAR 1999-2000

- 27-4-99** **C. Narasinga Rao Memorial Endtt.** (Courtesy : N. Gurudutt & family) : Special music programme "Play & Sing" (Aaduva - Haaduva) by students of Music, compered by Padma Gurudutt.
PRSM
TPS
- 27-5-99** at Shivarathrishwara Kendra, J.S.S. Campus, 8th Block, Jayanagar, Bangalore - 82, **under joint auspices with J.S.S. Sangeetha Sabha, Mysore** and on 31-5-99 at Chowdiah Memorial Hall, **18th Thaalavaadyothsav**
to 30-5-99 and birth centenaries of Sangeetha Kalanidhi Musiri Subramanya Iyer, Gana Visharada B. Devendrappa, Thiruvaiyar Annaswamy Bhagavathar and Umayalpuram Kodandarama Iyer.
31-5-99
- 27-5-99** HH Jagadguru Shivarathrishwara Desikendra Maha Swamiji inaugurated and presented **Palani Subramanya Pillai Award** (donated by Smt. Sudha Rao & Dr. A.H. Rama Rao, Ramasudha Charitable Trust) to Vidwan **V.V. Ranganathan**. Dr. Raja Ramanna released the Souvenir and "Achievements in the field of Percussive Arts over 5 years". Laya Vinyas in a 'Chandas Tala' by members of Karnataka College of Percussion. Jalatharang recital by B.D. Venugopal, M.S. Govindaswamy - Violin, B. Dhruvaraj - Mrudanga, R.R. Prathap - Ghata & Mangalore Gururaj - Morching.
JSS
TPS
- 28-5-99** Ganasudhakara A. Subba Rao presented **H. Puttachar Memorial Pre-Paarangath Award** (donated by Khanjari Kalaa Shiromani H.P. Ramachar) to Vidwan **V. Praveen**. V. Sreenivasa Raju, Chairman, Programmes and Projects Sub-committee, Bharatiya Vidya Bhavan, released the "Proceedings of the Seminar - 4 on Thaalavaadyas". Harikatha by Belur Vasanthalakshmi. **Nagamma and A. Venkobachar Memorial Endtt.** (donated by Mrudanga Kalaa Shiromani A.V. Anand) : Dr. B.S. Vijayaraghavan - Vocal, S. Mahadevappa - Violin, Anoor Ananthakrishna Sharma - Mrudanga and Sukanya Ramagopal (Ghata)
JSS
TPS
- 29-5-99** Harikatha by Kum. B. Bhagirathi of Sarvaraya Harikatha Pathashala, Kapileswarapuram, East Godhavari, A.P.
JSS
D.R. Sreekantiah, President, Federation of Karnataka Chambers of Commerce and Industry released "Compositions of flute H. Narasinga Rao". Flute M. R. Doreswamy participated.

ISCES	Vocal recital by Suguna Purushotham and Suguna Varadachari, H.K. Narasimha Murthy - Violin, H.S. Sudheendra - Mrudanga, H. Shivaramakrishnan - Ghata.
30-5-99 JSS	10.30 A.M. EXPERTS MEET on "R & D activities pertaining to Leathers and Woods for Percussion instruments" 4.30 P.M. Study Circle on maintenance of Mrudanga - P.V. Parameshwaram. 5.00 P.M. Sangeetha Kalaanidhi R.K. Srikantan Endt. Prog. - SYMPOSIUM on Birth centenaries of music maestros. Participants - R.K. Narayanaswamy (Mysore), Prof. T.R. Subramanyam (Delhi), B.M. Sundaram (Pondicherry). Sangeetha Kalarathna B.V.K. Sastry chaired. 6.30 P.M. H.C.K. Bhatta Memorial Endt. (donated by Dr. Sridevi and Dr. H.K. Chandrashekar, USA). R.K. Srikantan Vocal, S.Seshagiri Rao - Violin, Madras A. Kannan Mrudanga, Bangalore K. Venkataram - Ghata.
31-5-99 CMH	6.00 P.M. at Chowdiah Memorial Hall. Valedictory function. Presentation of K. PUTTURAO MEMORIAL PALGHAT MANI Award (donated by K.K. Murthy, President, Academy of Music, Bangalore) to Vidwan Madras A. Kannan by Hon'ble Justice Y. Bhaskara Rao, Chief Justice, Karnataka, N. Ramanuja, C.M.D, HMT presented prizes for Amruthur Janakiammal percussion prize winners (donated by M.R. Doraiswamy Iyengar) and delivered
ISCES	valedictory address. Papanasham Ashok Ramani - Vocal, H.K. Venkataram - Violin, V. Praveen - Mrudanga, Ranganatha Chakravarthy - Ghata (Courtesy : V. Krishnan, Parthasarathyswamy Sabha)
20-6-99 GIPA, TPS	Under joint auspices with and at GIPA, Bull Temple Road, Bangalore. B.S. Somanath Endt. prog: Vani Yadunandan - Veena, N.S.Mahesh - Mrudanga, Sudarshan - Ghata
11-7-99 ISCES	Under joint auspices with Malleswaram Sangeetha Sabha at Gokhale Institute, Malleswaram. Thylambal Krishnaswamy Endt. prog: Dr. Radha Venkatachalam (Delhi) - Vocal Lalgudi Rajalakshmi - Violin, V. Krishna - Mrudanga, R.A. Rajagopalan - Ghata.
18-7-99	Annual General Meeting of Members at GIPA, Basavangudi.
25-7-99 GIPA	Under Joint auspices with and at GIPA, N.R. Colony, Welcome - Home Concerts (on return from U.S.A. after Concert Tour). Pushpa Kashinath - Veena, Anoor Dattatreya Sharma - Mrudanga and V. Kalavathi - Vocal, Dr. Jyotsna - Violin, Anoor Dattatreya Sharma - Mrudanga.
14-8-99 ISCES	Under joint auspices with 'Nadopasana', Chennai, at Sastry Hall, Luz Chennai. Meena Nagarajan Memorial Endt. (donated by

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- Lakshmi and Dr. N. Nagarajan USA): Rajee Gopalakrishnan - Vocal, Hemalatha - Violin, Neyveli Skanda Subramanyam - Mrudanga
- 2-9-99** **"KRISHNOTSAVA", YOUTH FORUM,**
to 6-9-99 Chandan Kumar (Mysore) - Flute, A.V. Sathyanarayana - Violin,
GIPA, TPS G. Raghava - Mrudanga, S. Sethumadhavan - Khanjari.
- 3-9-99** R. Chandrika - Vocal, S. Yashasvi - Violin, N. Vasudeva - Mrudanga,
GIPA, TPS A. Somashekhar - Ghata
- 4-9-99** Ashwin - Veena, B.S. Anand - Mrudanga, P. Srinivasa Murthy
GIPA, TPS - Ghata
- 5-9-99** Padma Sandilyan (Chennai) - Vocal, V. Srikanth (Mysore) - Violin,
GIPA, ISCES G.S. Ramanujam (Mysore) - Mridanga, M. Dayananda Mohite - Ghata.
- 6-9-99** Balasubramanya Sharma - Vocal, B. Raghuram - Violin,
GIPA, TPS T.S. Chandrashekhar - Mridanga, B.R. Ravikumar - Ghata.
- (Donated by Parvathy Krishnaswamy - M. Krishnaswamy Memorial Endt., V. Krishnan - Salem Vijayaraghavachariar Memorial Endt, Anoor Ananthakrishna Sharma - Anoor Ramakrishna Memorial Prog, Sangeetha Kalaa Seva Mani R.K. Padmanabha, Rukmini Charities - Rukmini Sreeram Memorial Prog. P.S. Seethamma - G.V. Rangaswamy Memorial Endt. and Mysore G.R. Ramachandra).
- 10-10-99** Under joint auspices with and at GIPA N.R. Colony.
GIPA, ISCES **M.S. Sheela and B.K. Ramaswamy Endt.** T.M. Krishna - Vocal, B.U. Ganeshprasad - Violin, V. Krishna - Mridanga.
- 14-11-1999** Under joint auspices with and at Bharatiya Vidya Bhavan, E.S.
& 15-11-99 Venkataramaiah Auditorium, Children's Day celebrations. **Usha**
14-11-99 **Char Endt.** Progs (1) R. Girish (Mysore) - Vocal, M.S.G. Uma
TPS Shankar - Violin, Ranjani Siddhanthi - Mrudanga. (2) S. Rohit & Rahul
- Violin Duet, V. Nanjunda Murthy - Mridanga, S. Keerthi - Ghata.
ISCES (3) S.R. Raghavendra & S. Raghavendra (Madras) - Vocal Duet, B. Lakshmi - Violin, S. Ashok - Mrudanga, R. Bharadwaj - Morching.
- 15-11-99** Ganakala Bhushana **Anoor Ramakrishna Shashti Poorthi**
TPS **Endt** Progs: (1) Amrutha Venkatesh - Vocal, B.K. Raghu - Violin, S. Naveen - Mrudanga (2) Madhu Kashyap - Vocal, R. Achutha - Violin, S. Naveen - Mrudanga, M.K. Vasavi - Ghata.
-

20-11-99 PRSM, TPS	YOUTH FORUM at Pattabhirama Seva Mandali, 4th 'T' Block, Jayanagar. "Amruthur Janaki Ammal Memorial Competition for percussion" (donated by M.R. Doraiswamy Iyengar)
21-11-99 PRSM	Under joint auspices with Hamsadhwani Creations, at Pattabhirama Seva Mandali, 4th 'T' Block, Jayanagar. "On - the - Spot Pallavi Competition" .
27-11-99 GIPA	Under joint auspices with and at GIPA N.R. Colony, Percussion Ensemble of Percussive Art Centre (Directed by Shivu) - 1
12-12-99 TPS	Under joint auspices with Malleswaram Sangeetha Sabha at Gokhale Institute, Malleswaram. Morching L. Bheemachar Endt. (donated by B.Dhruvaraj and B. Rajasekhar) Prog. Veena Venkatasubbaiah Birth Centenary. M.R. Shashikanth - Veena, H.S. Sudheendra - Mrudanga, G. Omkar - Ghata.
19-12-99 ISCES	At Banavaasi, Kadambotsava, Govt. of Karnataka. Percussion Ensemble of Percussive Arts Centre. - 2
26-12-99 ISCES	At Banquet Hall, Karpagam, Chennai. Music Educn Trust, Delhi - Madras Chapter. Percussion Ensemble of Percussive Arts Centre. - 3
16-1-2000 PRSM, TPS	Under joint auspices with Sri Krishna Sangeetha Sabha at Pattabhirama Temple, Jayanagar. Bangalore K. Venkataram Shashtipurthi Endt. Prog: Sangeethakalaa Prathibhamani S. Shankar - Vocal, B. Raghuram - Violin, N. Vasudev - Mrudanga.
7-2-2000 TPS	Under joint auspices with Bharateeya Vidya Bhavan at Rajam Hall. Rukmini Sreeram Memorial Endt. Prog. (donated by Rukmini Charities): H.N. Meera - Vocal, T.S. Krishnamurthy - Violin, B.R. Sreenivasan - Mrudanga, Giridhar Udupa - Ghata.
11-2-2000	at Bangalore Gayana Samaja Auditorium for 30th Musicians' Conference of Karnataka Ganakala Parishath. Percussion Ensemble of Percussive Art Centre - 4.
14.2.2000	Recording of "Laya Vinyasa" of Percussion Ensemble of Art Centre at Arvind Studios.
29-3-2000 GIPA	Under joint auspices with and at G.I.P.A., N.R. Colony, Ghatam K.S. Manjunathan Memorial Endt. Prog. Courtesy: M. Vishnu and M. Seshadri. Percussion Ensemble of Percussive Art Centre - 5. Participants: V. Kalavathi and H. Geetha - Vocal, V. Krishna and H.S. Sudhindra - Mrudanga, R. Sathyakumar - Ghata, A.V. Kashinath - Dolu, B.S. Arun Kumar - Rhythm Pad. Directed by Anoor Ananthakrishna Sharma.
PRSM	- Pattabhirama Seva Mandali, 4th 'T' Block, Jayanagar.
JSS	- Shivarathrishwara Kendra, J.S.S. Campus, 8th Block, Jayanagar.
CMH	- Chowdiah Memorial Hall
GIPA	- Gokhale Institute of Public Affairs, Bull Temple Rd, N.R. Colony, Bangalore.
ISCES	- Inter State Cultural Exchange Scheme.
TPS	- Talent Promotion Scheme.

ಪರ್ಕಸ್ಪಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)
183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ - 11.
ಮತ್ತು

ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು
ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

19ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2000

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

ಹಾಗೂ

ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

27-5-2000ರಂದು ಶನಿವಾರ ಸಂಜೆ 6-00ಗಂಟೆಗೆ

ಜೆ.ಎಸ್.ಎಸ್.ಸಮುಚ್ಚಯ

ಸಭಾಂಗಣ, 1ನೇ ಮೈನ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು-560 082.

ನ್ಯಾಯಮತಿ ಶ್ರೀ ಎಂ. ಎನ್. ವೆಂಕಟಾಚಲಯ್ಯ

ಭಾರತದ ಮಾಜಿ ಮುಖ್ಯ ನ್ಯಾಯಾಧೀಶರು

ಸಮಾರಂಭ ಉದ್ಘಾಟಿಸಿ "ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ
ಪ್ರಶಸ್ತಿ" ಯನ್ನು

(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ|| ಎ.ಹೆಚ್.ರಾಮರಾವ್
ರಾಮಸುಧಾ ಛಾರಿಟಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಶ್ರೀ ಪಿ.ಜಿ. ಲಕ್ಷ್ಮೀನಾರಾಯಣ

ಅವರಿಗೆ ನೀಡುವವರು

ಶ್ರೀ ಕೆ. ಜೈರಾಜ್

(ಕಮೀಷನರ್, ಬೆಂಗಳೂರು ಮಹಾನಗರ ಪಾಲಿಕೆ)

ಇವರು ಅಭಿನಂದಿಸಿ, ನೆನಪಿನ ಸಂಚಿಕೆಯನ್ನು ಬಿಡುಗಡೆ
ಮಾಡುವರು

ಸಮಾರಂಭದ ನಂತರ ಪಲ್ಲಡಂ ವೆಂಕಟರಮಣರಾವ್‌ರವರಿಂದ
ಹಾರ್ಮೋನಿಯಂ ವಾದನ

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು ಕಲಾಭಿಮಾನಿಗಳಿಗಲ್ಲಾ
ಆದರದ ಸ್ವಾಗತ

PERCUSSIVE ARTS CENTRE

183,8th Cross, 2nd Block, Jayanagar,
Bangalore-560 011.

UNDER JOINT AUSPICES WITH

**J.S.S.SANGEETHA SABHA,
MYSORE**

19th

**THAALAVAADYOTHSAVA
2000**

Inaugural Function and

Presentation of

Palani Subramanya Pillai Award

Justice **M. N. VENKATACHALIAH**

Former Chief Justice of India

will inaugurate and present the

**PALANI SUBRAMANYA
PILLAI AWARD**

(donated by Smt.Sudha Rao &
Dr.A.H.Rama Rao of Ramasudha Charita-
ble Trust)

to

VIDWAN P.G.

LAKSHMINARAYANA

SRI K. JAIRAJ

(Commissioner, Bangalore Mahanagara Palike)

will felicitate and release the Souvenir

on Saturday the 27th May 2000 at 6 p.m.

at J.S.S.Campus, I Main, 8th Block,

Jayanagar Bangalore-560 082.

followed by Harmonium recital by Palladam
Venkataramana Rao

*Music Lovers and Connoisseurs are all
cordially invited*

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)

183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು - 11.

ಮತ್ತು

ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು

ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

19ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2000

ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ
ಸಮಾರಂಭ

28-5-2000ರಂದು ಭಾನುವಾರ 5-00ಗಂಟೆಗೆ

ಜೆ.ಎಸ್.ಎಸ್. ಸಮುಚ್ಚಯ

ಸಭಾಂಗಣ, 1ನೇ ಮೈನ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು - 560 082.

ಪ್ರೊ|| ರೊಡ್ಡ ನರಸಿಂಹ ರವರು

(ನಿರ್ದೇಶಕರು, ನ್ಯಾಷನಲ್ ಇನ್ಸ್ಟಿಟ್ಯೂಟ್ ಆಫ್
ಅಡ್ವಾನ್ಸ್‌ಡ್ ಸ್ಟಡೀಸ್)

"ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ"ಯನ್ನು

(ಲಯಕಲಾ ನಿಪುಣ, ಖಂಜರಿಕಲಾ ಶಿರೋಮಣಿ
ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ ಅವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಶ್ರೀ ಅನೂರು ಅನಂತಕೃಷ್ಣ ತರ್ಮ
ಅವರಿಗೆ ನೀಡುವರು

ಶ್ರೀ ಹೆಚ್. ಎನ್. ಸುಬ್ರಮಣ್ಯ

(ಕಮೀಷನರ್ ಆಫ್ ಇನ್‌ಕಂ ಟ್ಯಾಕ್ಸ್)

ಇವರು ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ ಪ್ರಶಸ್ತಿ ವಿಜೇತರನ್ನು
ಅಭಿನಂದಿಸುವರು

ಸಮಾರಂಭದ ನಂತರ ವಿಶೇಷ ವಾದ್ಯ ವೈವಿಧ್ಯ ಕಾರ್ಯಕ್ರಮ

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು

ಕಲಾಭಿಮಾನಿಗಳಿಗಿಲ್ಲಾ

ಆದರದ ಸ್ವಾಗತ

PERCUSSIVE ARTS CENTRE

183,8th Cross, 2nd Block, Jayanagar, B'lore-
11.

UNDER JOINT AUSPICES WITH

**J.S.S.SANGEETHA SABHA,
MYSORE**

**19th
THAALAVAADYOTHSAVA
2000**

Presentation of

H. Puttachar Memorial Award

Prof. **RODDA NARASIMHA**

Director, National Institute of Advanced
Studies

will present the

**H.PUTTACHAR MEMORIAL
AWARD**

(donated by Laya Kalaa Nipuna, Khanjari
Kalaa Shiromani **H.P. Ramachar**)

to

**VIDWAN ANOOR
ANANTHAKRISHNA SHARMA**

SRI H.S. SUBRAMANYA

(Commissioner of Income Tax)

will preside and felicitate the awardee

on Sunday the 28th May 2000 at 5p.m.

at J.S.S. Campus, 1st Main, 8th Block,
Jayanagar, Bangalore-560 082.

followed by

Vadya Vaividhya instrumental ensemble

Music Lovers and Connoisseurs are all
cordially invited

ಫೋನ್: 6630079

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)

183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ-11.

19ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2000

ಸಮಾರೋಪ ಸಮಾರಂಭ

ಹಾಗೂ

ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ
ಪಾಲ್ಗಾಟ್ ಮಣಿ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

31-5-2000ರಂದು ಬುಧವಾರ ಸಂಜೆ 6-00ಗಂಟೆಗೆ

ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಶ್ರೀ ಜಿ. ಎಂ. ಶಿರಹಟ್ಟಿ

(ನಿರ್ದೇಶಕರು, ದೂರದರ್ಶನ ಕೇಂದ್ರ, ಬೆಂಗಳೂರು)

“ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಗಾಟ್ ಮಣಿ ಪ್ರಶಸ್ತಿ”ಯನ್ನು

(ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್ ಅಧ್ಯಕ್ಷರು ಶ್ರೀ

ಕೆ.ಕೆ.ಮೂರ್ತಿಯವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಪ್ರೊ|| ಎಲ್ಲಾ ವೆಂಕಟೇಶ್ವರ ರಾವ್

ಅವರಿಗೆ ನೀಡಿ

ಅಮೃತೂರ್ಜಾನಕಿ ಅಮ್ಮಾಳ್ ತಾಳವಾದ್ಯ

ಸ್ಪರ್ಧೆಯ ಬಹುಮಾನಗಳನ್ನು (ಎಂ.ಆರ್.ದೊರೈಸ್ವಾಮಿ

ಅಯ್ಯಂಗಾರ್‌ರವರ ಕೊಡುಗೆ) ವಿತರಿಸಿ, ಸಮಾರೋಪ

ಭಾಷಣ ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ ಗಾಯನ- ಟ್ರಿಚೂರ್ ವಿ. ರಾಮಚಂದ್ರನ್

ಪಿಟೀಲು-ಎಸ್. ಶೇಷಗಿರಿ ರಾವ್,

ಮೃದಂಗ-ಪ್ರೊ|| ಎಲ್ಲಾ ವೆಂಕಟೇಶ್ವರ ರಾವ್

(ಕೃಪೆ : ಶ್ರೀ ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆಯ ಶ್ರೀ ವಿ. ಕೃಷ್ಣನ್)

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು

ಕಲಾಭಿಮಾನಿಗಳಿಗಲ್ಲಾ ಆದರದ ಸ್ವಾಗತ

☎ 6630079

PERCUSSIVE ARTS CENTRE

183, 8th Cross, 2nd Block, Jayanagar, B'lore-11.

19th

THAALAVAADYOTHSAVA
2000

Valedictory function and

Presentation of

K. Puttu Rao Memorial Palghat Mani Award

SRI G.M. SHIRAHATTI

(Director, Dooradarshan Kendra, Bangalore)

will present the

**K. PUTTU RAO MEMORIAL
PALGHAT MANI AWARD**

(donated by Sri.K.K.Murthy, President,
Academy of Music, Bangalore) to

**VIDWAN PROF. YELLA
VENKATESWARA RAO**

and distribute prizes of

AMRUTHUR JANAKI AMMAL

Music Competition for Percussions

(donated by M.R.Doraiswamy Iyengar)

and deliver the valedictory address

on Wednesday the 31st May 2000,

at 6-00 p.m.

at Chowdiah Memorial Hall,

Bangalore-560 003.

followed by Vocal- Trichur V. Ramachandran,

Violin - S. Seshagiri Rao,

Mrudanga - Prof. Yella Venkateswara Rao

(Courtesy V. Krishnan,

Sri Parthasarathy Swamy Sabha)

Music Lovers and Connoisseurs are all
cordially invited

19ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ

ಹಾಗೂ ಹಾರ್ಮೋನಿಯಂ ಅರುಣಾಚಲಪ್ಪ ಮತ್ತು ತಿನ್ನಿಯಂ ವೆಂಕಟರಾಮ ಅಯ್ಯರವರ ಜನ್ಮ ಶತಮಾನೋತ್ಸವ.

27.5.2000ರಿಂದ 30.5.2000ರ ವರೆಗೆ ಶಿವರಾತ್ರಿಪ್ರಸಂಗ ಕೇಂದ್ರ, ಜಿ.ಎಸ್.ಎಸ್. ಶಿಕ್ಷಣ ಸಮುಚ್ಚಯ, 1ನೇ ಮೈನ್ 38ನೇ ಕ್ರಾಸ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು 560 082ರಲ್ಲಿ ಮೈಸೂರಿನ ಜಿ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆಯ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ಮತ್ತು 31.5.2000ರಂದು ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಕಾರ್ಯಕ್ರಮಗಳು (ಬದಲಾವಣೆಗೊಳಪಟ್ಟು)

- ಶನಿವಾರ 27.5.2000** : ಸಂಜೆ 6ಗಂಟೆಗೆ : ಉದ್ಘಾಟನೆ ಮತ್ತು "ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಪ್ರದಾನ (ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ||ಎ.ಹೆಚ್. ರಾಮರಾವ್ ರವರ ಕೊಡುಗೆ) ವಿದ್ವಾನ್ ಪಿ.ಜಿ. ಲಕ್ಷ್ಮೀನಾರಾಯಣ್ ರವರಿಗೆ. ನೆನಪಿನ ಸಂಚಿಕೆ ಬಿಡುಗಡೆ ಪಲ್ಲಡಂ ವೆಂಕಟರಮಣ ರಾವ್ -ಹಾರ್ಮೋನಿಯಂ, ಮೈಸೂರು ವಿ. ಪ್ರಶಾಂತ್ - ಪಿಟೀಲು, ಪಿ.ಜಿ. ಲಕ್ಷ್ಮೀನಾರಾಯಣ್ - ಮೃದಂಗ, ಬಿ.ಎಸ್.ರಾಮಾನುಜಂ-ಘಟ.
- ಭಾನುವಾರ 28.5.00** : ಬೆಳಿಗ್ಗೆ 10ಗಂಟೆಗೆ : ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್ ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ: ಬಿ.ಎಂ. ಸುಂದರಂ (ಪಾಂಡಿಚೆರಿ) ರವರಿಂದ ಹಾರ್ಮೋನಿಯಂ ಅರುಣಾಚಲಪ್ಪ ಮತ್ತು ತಿನ್ನಿಯಂ ವೆಂಕಟರಾಮ ಅಯ್ಯರವರ ಬಗ್ಗೆ ಭಾಷಣ. ಹಾರ್ಮೋನಿಯಂ ಅರುಣಾಚಲಪ್ಪರವರ ಬಗ್ಗೆ ಪುಸ್ತಕ ಬಿಡುಗಡೆ - ಬಿ.ಎಂ. ಸುಂದರಂ ವಿರಚಿತ - ಮದರಾಸಿನ ಇಂಡಿಯನ್ ಪೈನ್ ಆರ್ಟ್ಸ್ ಸೊಸೈಟಿ ಕಾರ್ಯದರ್ಶಿ ಎನ್. ರಾಮಚಂದ್ರನ್‌ರವರಿಂದ. 10.30 ಗಂಟೆಗೆ : ಸೋದಾಹರಣ ಉಪನ್ಯಾಸ - ಪಲ್ಲವಿ: ದೆಹಲಿಯ ಪ್ರೊ||ಟಿ.ಆರ್. ಸುಬ್ರಹ್ಮಣ್ಯಂ, ಪಲ್ಲವಿ ನಿರೂಪಣೆ - ಡಾ|| ರಾಧಾ ವೆಂಕಟಾಚಲಂ(ದೆಹಲಿ)
- ಸಂಜೆ 5 ಗಂಟೆಗೆ : ಹೆಚ್ ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ (ಖಂಜರಿ ಕಲಾ ಶಿರೋಮಣಿ ಹೆಚ್.ಪಿ.ರಾಮಾಚಾರ್ ರವರ ಕೊಡುಗೆ) ವಿದ್ವಾನ್ ಅನೂರು ಅನಂತ ಕೃಷ್ಣಶರ್ಮರವರಿಗೆ, ಪ್ರಕಟಣೆಯ ಬಿಡುಗಡೆ.
- ಸಂಜೆ 6 ಗಂಟೆಗೆ : "ವಾದ್ಯ ವೈಭವ"- ಅನೂರು ಅನಂತ ಕೃಷ್ಣ ಶರ್ಮ- ಮೃದಂಗ, ವಿ.ಕೆ. ರಾಮನ್-ಕೊಳಲು, ಪೃಷ್ಠ ಕಾಶೀನಾಥ್-ವೀಣೆ, ಡಿ. ಶ್ರೀನಿವಾಸ್-12 ತಂತಿ ಗಿಟಾರ್, ಬಿ.ಎಸ್. ವೇಣುಗೋಪಾಲರಾಜು- ತಬಲ, ಬಿ.ಎಸ್. ಅರುಣ್‌ಕುಮಾರ್-ರಿದಂ ಪ್ಯಾಡ್.
- ಸೋಮವಾರ 29.5.00** : ಸಂಜೆ 6 ಗಂಟೆಗೆ : ಯು.ಡಿ. ನಾರಾಯಣ ಮೂರ್ತಿ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಯಮುನಾದೇವಿ ಮತ್ತು ಕುಟುಂಬ) : ಹೆಚ್.ಎಸ್. ಅನಸೂಯ ರವರಿಂದ- ಆಂಗ್ಲಕ್ಲಂಗ್ ವಾದನ, ಸುಷ್ಮಾ ರಾವ್- ಪಿಟೀಲು, ಬಿ.ಎಸ್. ರಮೇಶ್ - ಮೃದಂಗ, ಎಸ್. ಪ್ರಶಾಂತ್ - ಖಂಜರಿ.
- ಸಂಜೆ 7 ಗಂಟೆಗೆ : ಯು.ಡಿ.ಎನ್. ರಾವ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ: ನಳಿನಿ ರಾವ್ ಮತ್ತು ಕುಟುಂಬ) : ಆರ್.ಎ. ರಮಾಮಣಿ-ಗಾಯನ, ಬಿ.ಯು. ಗಣೇಶ್ ಪ್ರಸಾದ್-ಪಿಟೀಲು, ಎಂ.ಟಿ. ರಾಜಕೇಸರಿ-ಮೃದಂಗ, ಆರ್.ಎ.ರಾಜಗೋಪಾಲ್-ಘಟ.
- ಮಂಗಳವಾರ 30.5.00** : ಸಂಜೆ 6ಗಂಟೆಗೆ : ನಾಗಮ್ಮ ಮತ್ತು ಎ. ವೆಂಕೋಬಾಚಾರ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಎ.ವಿ. ಅನಂದ್) : ಪರ್ಕಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ ತಾಳವಾದ್ಯ ಗೋಷ್ಠಿ-ವಿ.ಕಲಾವತಿ ಮತ್ತು ಹೆಚ್. ಗೀತಾ-ಗಾಯನ, ವಿ.ಕೃಷ್ಣ ಮತ್ತು ಹೆಚ್.ಎಸ್.ಸುಧೀಂದ್ರ-ಮೃದಂಗ, ಆರ್.ಸತ್ಯಕುಮಾರ್-ಘಟ, ಎ.ವಿ. ಕಾಶೀನಾಥ್-ಡೋಲು, ಬಿ.ಎಸ್. ಅರುಣ್‌ಕುಮಾರ್-ರಿದಂ ಪ್ಯಾಡ್. ಅನೂರು ಅನಂತಕೃಷ್ಣಶರ್ಮ-ನಿರ್ದೇಶನ.
- ಸಂಜೆ 7ಗಂಟೆಗೆ : ಹೆಚ್.ಸಿ.ಕೆ. ಭಟ್ಟ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಡಾ||ಶ್ರೀದೇವಿ, ಡಾ||ಹೆಚ್.ಕೆ. ಚಂದ್ರಶೇಖರ್, U.S.A.) : ಮೈಸೂರು ಎಂ.ನಾಗರಾಜ್ ಮತ್ತು ಎಂ. ಮಂಜುನಾಥ್-ಪಿಟೀಲಿಯುಗಳ, ಎ.ವಿ. ಅನಂದ್-ಮೃದಂಗ, ಎಂ.ಎ.ಕೃಷ್ಣಮೂರ್ತಿ-ಘಟ.
- ಬುಧವಾರ 31.5.00** : ಸಂಜೆ 6ಗಂಟೆಗೆ : ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ-ಸಮಾರೋಪ ಸಮಾರಂಭ. ಕೆ.ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್‌ಫಾಟ್ ಮಣಿ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ (ಬೆಂಗಳೂರಿನ ಅಕಾಡಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್ ಅಧ್ಯಕ್ಷ ಕೆ.ಕೆ. ಮೂರ್ತಿರವರ ಕೊಡುಗೆ) ಡಾ||ಎಲ್ಲಾ ವೆಂಕಟೇಶ್ವರ ರಾವ್‌ರವರಿಗೆ. ಜಾನಕಿಅಮ್ಮಾಳ್ ತಾಳವಾದ್ಯ ಸ್ಪರ್ಧೆ ಬಹುಮಾನ ವಿತರಣೆ (ಕೃಪೆ : ಎಂ. ಆರ್. ದೊರೈಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್). ನಂತರ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ. ತ್ರಿಚೂರ್ ಎ. ರಾಮಚಂದ್ರನ್ - ಗಾಯನ, ಎಸ್.ಶೇಷಗಿರಿರಾವ್ - ಪಿಟೀಲು, ಡಾ|| ಎಲ್ಲಾ ವೆಂಕಟೇಶ್ವರ ರಾವ್ - ಮೃದಂಗ. (ಕೃಪೆ : ವಿ.ಕೃಷ್ಣನ್, ಶ್ರೀ ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆ)

19th Annual Thaalavaadyothsav

and Birth Centenaries of Harmonium Arunachalappa and Tinniyam Venkarama Iyer.

From 27th to 30th May 2000 at Shivarathreeswara Centre, J.S.S. Campus, 1st Main, 38th Cross, 8th Block, Jayanagar, Bangalore-82, (Tel.: 6549394, 6644540) under Joint auspices with J.S.S. Sangeetha Sabha, Mysore and on 31st May 2000 at Chowdiah Memorial Hall, Bangalore.

PROGRAMMES (SUBJECT TO ALTERATIONS)

- Saturday 27-5-00 :** 6.00 p.m. : Inauguration and Presentation of **Palani Subramanya Pillai Award** (Donated by Smt. Sudha Rao and Dr. A.H. Rama Rao, Ramasudha charitable trust) to **Vidwan P.G. Lakshminarayan**. Release of Souvenir.
- Palladam Venkataramana Rao - Harmonium, Mysore V. Srikanth - Violin, P.G. Lakshminarayan-Mrudanga & G.S. Ramanujam - Ghata
- Sunday 28-5-00 :** 10.00 a.m. : R.K. Srikantan Endt. Programme: Harmonium Arunachalappa and Tinniyam Venkatarama Iyer - Talk by Pondicherry B.M. Sundaram. **Release of Monograph on Harmonium Arunachalappa authored by B.M. Sundaram by N. Ramachandran**, Secretary, Indian Fine Arts Society, Madras.
- 10.30a.m. : **Lecture Demonstration - Pallavis** by Prof. T.R. Subramanyam, Recital by Dr. Radha Venkatachalam (Delhi)
- 5 p.m. : Presentation of **H.Puttachar Award**, (Donated by H.P. Ramachar) to **Vidwan Anoor Ananthakrishna Sharma**, Release of publication.
- Vaadya Vaibhava presented by - Anoor Ananthakrishna Sharma - Mrudanga, V.K.Raman - Flute, Pushpa Kashinath - Veena, D. Srinivas - 12 String Guitar, B.S. Venugopala Raju - Tabla, B.S. Arunkumar - Rhythm Pad.
- Monday 29-5-00 :** 6.00 p.m. : **U.D. Narayana Murthy Memorial Prog.** (Donated by Yamunadevi & Family). Angklung recital by H.S. Anasuya Kulkarni, Sushma Rao - Violin, B.N. Ramesh - Mrudanga, S. Prashanth - Khanjari.
- 7.00 p.m. : **U.D.N. Rao Memorial Prog.** (Donated by Nalini Rao & Family) R.A. Ramamani - Vocal, B.U. Ganesh Prasad - Violin, M.T. Rajakesari - Mrudanga, R.A. Rajagopalan - Ghata.
- Tuesday 30-5-00 :** 6.00 p.m. : **Nagamma & A. Venkobachar Memorial Prog.** (Donated by A.V. Anand) Percussion Ensemble of Percussive Arts Centre: V. Kalavathy & H. Geetha - Vocal, V. Krishna & H.S. Sudheendra - Mrudanga, R. Satyakumar - Ghata, A.V. Kashinath - Dolu, B.S. Arunkumar - Rhythm Pad. Directed by - Anoor Ananthakrishna Sharma.
- 7 p.m. : **H.C.K. Bhatta Memorial Prog** (donated by Dr. Sridevi, Dr. H.K. Chandrashekar, U.S.A.). Violin duet by Mysore M. Nagaraj & Mysore M. Manjunath A.V. Anand - Mrudanga, M.A. Krishnamurthy - Ghata.
- Wednesday 31-5-00:** 6.00 p.m.: At Chowdiah Memorial Hall. Valedictory function. Presentation of **K. Puttu Rao Memorial Palghat Mani Award**, (Donated by K.K. Murthy, President, Academy of Music, Bangalore) to **Dr. Yella Venkateshwara Rao**, Distribution of prizes of Janaki Ammal Percussion Competition (Courtesy - M.R. Doraiswamy Iyengar), Vocal recital by - Trichur V. Ramachandran - Vocal, S.Seshagiri Rao - Violin, Dr. Yella Venkateshwara Rao - Mrudanga (Courtesy - V. Krishnan, Sri Parthasarathy Swamy Sabha)
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PALANI SUBRAMANYA PILLAI

Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, belonged to a tribe of great giants in the field of Mrudangam and Kanjira. He represented all that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classicism and an intellectual approach. Palani had a unique bani or style, characterised by Sunaadam, the beautiful sycronization of the right and left sides (valanthalai and thoppi) of the instrument. He was the appointed Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamil Isai Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination with Palghat Mani are cherished memories still. The great vidwan passed away on 27-5-1962.

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KALAA NIPUNA in the THAAVAVAADYOTHSAVA organised by the Percussive Arts Centre. This award, donated by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Charities, is presented to Vidwan P.G. Lakshminarayan for the year 2000.

RAMASUDHA CHARITABLE TRUST

RAMASUDHA CHARITABLE TRUST was started in 1992 with a simple theme SHARE YOUR JOY WITH OTHERS. It had a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila

Samruddhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further, they are also involved in helping the Government Higher Primary School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

Ramasudha Charitable Trust is actively engaged in the development of primary education in a large number of villages in and around Annekal. It has conducted Chaithinya Shibiraas to educated Women Panchayat Members and Women Members of Mahila Mandalies to know



Smt. SUDHA RAO



Dr. A. H. RAMARAO

Donors of Palani Subramanya Pillai Award

their duties and responsibilities, the literary programmes, the different aspects of Women class.

Its trustees have contributed financially to the well known educational and cultural institutions in a big way. They have donated to recent earthquake relief; houses for the aged, institutions run for the disabled and the like.

The Trustees have kindly donated the PALANI SUBRAMANYA PILLAI AWARD to be presented to Vidwan P.G. Lakshminarayan for the year 2000.

MRIDANGA VIDWAN P.G.LAKSHMINARAYANA



Vidwan P.G. Lakshminarayana, born in 1936, took his initial training in Mridanga from Vidwan M. R. Rajappa and has an experience of 5 decades. He has accompanied almost all senior musicians of

caranatic classical field and is encouraging young and upcoming artists also.

'Talavadya Praveena' P.G.Lakshminarayana served All India Radio as an A grade artist and retired. In addition to expertise in Mrudangam, he is fairly accomplished in Morching also. He has trained many students who are now an asset to the percussion world. He has been featured in the South Zone Music programmes, National programmes and special programmes of All India Radio, and also in many programmes of Doordarshan. He accompanied V.Doreswamy Iyengar in Delhi Doordarshan and also performed for the 'Jugalbandi'

programme of V.G.Jog and V. Doreswamy Iyengar with Ustad Amjad Ali Khan. He has toured Malaysia, Singapore, Srilanka and Hongkong in 1972 and won appreciation.

In recognition of his service in the field of music many organisations have felicitated him. Bangalore Gayana Samaja in 1997, from R.S.Keshavamurthy memorial trust in 1998 - 'Asthana Vidwan' award from Shri. Ganapathi Sachidananda swamy, in 1999 - Felicitation by J.S.S.Sangeeta Sabha, Mysore, 'Karnataka Kalashree' - award by Karnataka Sangeetha Nruthya Academy and 'Laya Bhushana' title by K.N.Krishna murthy school of Percussion, etc. P.G.Lakshminarayana receives the Palani Subramanya Pillai award for the year 2000.

H. PUTTACHAR

Born in 1898, Veteran mridangist late H. Puttachar was instrumental in popularising the mridanga and according a pride of place in the Karnatak concerts in Karnataka. He hailed



from a family of Yakshagana artists. It was but natural that his initial training was in maddale under the guidance of his father Honnachar. He learnt vocal, harmonium and violin from Chickanna. Then he learnt tabla from Puttacharya of Kanchi in Gurukula tradition. He accompanied on the mridanga various leading drama troupes. T. Chowdiah & B. Devendrappa's counsel prevailed upon him and he stuck to mridanga play.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations

including Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Karnataka Sangeetha Nataka Academy felicitated him with the award. He passed away on 11-12-1981.

An award is endowed under the banner of the Percussive Arts Centre in his name by his reputed Khanjari player-son H.P. Ramachar. This award will be presented annually, to an young versatile musician in recognition of the contribution to the field of carnatic music. Vidwan Anoor Ananthakrishna Sharma gets this award for 2000.

H.P. RAMACHAR



Vidwan H.P. Ramachar, the son of great mridanga maestro Late H. PUTTACHAR born on 9.7.1925 has been a byword for the Khanjira play. Hailing from a family of Yakshagana artists he started learning

mridanga from his father. However, he was attracted towards Khanjira and become an adept player of the instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sir Krishnaraja Wodeyar conferred upon him the title 'Master Bala Vidwan'. Ramachar has the credit of accompanying all the doyens of Karnatak Music of his time. Besides electronic media performances, his stint beyond the seas have won paens of praise from all quarters. he has also participated in the percussion ensembles with Zakir Hussain and Vellore Ramabhadran. Ramachar has added new dimensions to the Khanjira - play with his innovative approach

and creative imagination. His lecture demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was noteworthy.

Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble "Mahila Laya Madhuri" made a name within and outside the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts, has been profusely presented with titles and awards. Among them, the Kannada Rajyotsava Award, PAC's Palani Subramanya Pillai Award and the title 'Laya Kala Nipuna' and prestigious "K. Puttu Rao memorial Palghat Mani Award" and Sangeetha Kalarathna of Bangalore Gayana Samaja need special mention.

Ramachar has instituted "H. Puttchar Memorial Pre-Parangath Award" (an award in memory of his father H. Puttchar) to be awarded to an young versatile musician. This award is presented to Vidwan Vidwan Anoor Ananthakrishna Sharma this year 2000.

ANOOR. R. ANANTHAKRISHNA SHARMA

Vidwan Anoor Anantha Krishna Sharma comes from a family of Musicians. His great grand father, Subramanya Shastri and grand father Anoor Shamanna were well known veena players of



their times. His father Late. Anoor S. Ramakrishna, was a very well known violinist and equally well known teacher in music. He

was initiated into training in Mridangam under R.A.Rajagopalan who is a staff artist of the All India Radio, Bangalore. His career as performing artist started at the age of fifteen. Since then he has performed in almost all the leading sabhas of Bangalore and Madras.

He was awarded the Best Mridangam player award in the year 1981 at the Annual Music conference of Bangalore Gayana Samaja. In 1996 he was awarded the best Mridangist Award, Madras Music Academy.

He has accompanied many senior musicians and young, talented musicians.

In 1989 he toured European countries of Germany and Netherlands, Italy and Switzerland, USA in 1995 and 1999. UK. in 1997 and 2000 and Belgium in 2000.

Besides Mridangam, he is fairly accomplished with other percussion instruments such as Dolu, (Thavil), Tabla, etc. He has also performed as a vocalist. He has used his talent in other non-classical forms of music like Light music, Film music, Folk and devotional music, etc. He has composed music for Ballets, Audio Cassettes, and composed music for Chitralekha Dance company. He has many cassettes and CD's to his individual credit. Anantha Krishna Sharma, Popularly known as Shivu has worked for several Music organisations engaged in propagation and promotion of classical and non-classical music.

He has been training several students who are in various stages of their career. He is the guide in the Percussion Ensemble group of the Percussive arts Centre. He receives the H.Puttachar Memorial Award for 2000.

PALGHAT MANI IYER

Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilvamalai R. Sessa Bhagavata, a

well-known musician, at Pazhayannur, Mani Iyer had his first lessons in Mridangam, when he was nine years old, from Sathapuram Subbier and later under Sri Viswanath Iyer; he started first accompanying Harikatha performances for his father when he was only ten years of age, and later Palghat Rama Bhagavata, Ennappadam Venkatarama Bhagavata and for Chembai Vaidyanatha Bhagavata. With the last, he had a successful all-India tour. His debut was in the Music Academy when he was only 14 years of age. He came into contact with Mridangam Vidwan Tanjore Vaidyanatha Iyer with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurthi Pillai; there has hardly been a musician who did not covet having him accompany on Mridangam; Mani Iyer trained a large number of pupils and became the foremost Mridangist of the time. He received Presidential Award for Karnatak Instrument in 1956. He was invited in 1965 to participate in the Commonwealth Music Festival in London and in the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam, the very art of playing which, the vadya evolved into a new technique in his hands. Music Academy, Madras conferred on him the Sangeetha Kalanidhi award in 1966-67. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer. Sri K.K. Murthy, President, Academy of Music, Bangalore has Instituted the K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD. Veteran Vidwan Prof. Yella Venkateshwara Rao gets this Award this year 2000.

K. PUTTU RAO



Sri K. PUTTU RAO, one of the leading advocates of Mysore was a great connoisseur of music and admirer of the great Violin maestro Mysore T. Chowdiah. He was the President of the

prestigious Bidaram Krishnappa Rama Mandiram with T. Chowdiah as Secretary for a number of years. He was on the Board of National Institute of Engineering and served on various Co-operative institutions as President, Vice President, Director, etc.

In his fond memory, his son K.K. Murthy has been donating the prestigious Palghat Mani Award to an eminent percussion artist. Veteran Vidwan Prof. Yella Venkateshwara Rao is receiving this award this year 2000.

K.K. MURTHY

Born in 1933, son of K. Puttu Rao, K.K. Murthy a Science graduate is a Congress-I activist since 1970. Murthy served as Managing Director of Karnataka Film Industry Development Board between 1972 and



1975, as Chairman of the Dasara Cultural Committee of the Govt of Karnataka in 1972-74, as Chairman of the Bangalore Development Authority in 1981-83. Murthy was the Chairman of the Karnataka Journal Publications, Pvt Ltd running four (2 Dailies and 2 Weeklies) publications-Times of Deccan, Munjane, Prajaprabhutva and Chitramanjari. He served on various Boards in Karnataka as Director, Member etc. K.K. MURTHY is the

brain behind building the **internationally known monumental Chowdiah Memorial Hall, the only one of its kind, the violin shaped A.C. Auditorium.**

Murthy has been donating the prestigious K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD to an eminent percussionist.

YELLA VENKATESWARA RAO

Prof. Yella Venkateswara Rao, born in 1944 at Andhra Pradesh to Smt. Mahalakshmi and late Sri Ramamurthy, had his initial training under the able guidance of 'Mridanga Ratna' - Yella Somanna. He is presently serving as Dean, school of Fine Arts, Telugu University, Hyderabad.



He has held many positions like 'ASTHANA VIDWAN' state's Laureate of Government of Andhra Pradesh, Tirumala Tirupathi Devasthanams, etc. He has been a member, South Zone cultural centre, Tanjavur, Nagpur & has been holding several posts in many universities. He has been conferred with many National Award like President's Award, AIR Annual Awards, 'Kala Saraswathi' Award, 'Sur Singar' etc. He has also won many International Awards like HOSO BONKA award for Shiva Tandavam at Indonesia in 1979, 'ACHARYA' award at Houston, in USA in 1985 Honorary citizenship of city of Temple Texas, USA, 'Golden Key of the city' given at city of Memphis, USA to name a few. He has received many honorary Titles in India & Abroad- like Mridanga Sarvabhooma, Mridanga Samrat, Mridanga Siromani, Mridanga Mandaveswara etc.

He has entered the Guinness Book of world record for 3 hours of non-stop playing on Mridanga. He has several innovations in the field of Carnatic music to his credit like Nava Mridanga concert, Shiva thandavam conducted with musical instruments, etc. He has composed music for Telugu film 'Saptapadi' - which won a national Award, and 'Bhadram Koduko' which also won awards. He has produced and directed Carnatic classical light classical, folk and light musical features, musical ballets and dramas. He has introduced solo performance on Mridangam as a full concert for the first time and Keerthanas, Ragam, Taanam and Pallavi played on Mridangam. He has also innovatively produced and played veda on Mridangam. He has been a guide for many research scholars. He is doing research on Mridangam Therapy for mentally retarded children. He has started an Institution on Gurukula system and, established Yella International Institute of Mridangam and percussions.

He has also travelled world-wide and given concerts in USA, Canada, Germany, France, Italy, Denmark, UK, Dubai, Singapore, Malaysia, Japan etc.

He receives the K. Puttu Rao Memorial Palghat Mani award for the year 2000.

BIRTH CENTENARY CELEBRATIONS :



HARMONIUM A. ARUNACHALAPPA (1899 - 3-2-1966)

The name of A. Arunachalappa became so closely identified with the harmonium in the old Mysore State (Now Karnataka), beginning

with the second quarter of this century that he came to be known simply as Harmonium Arunachalappa. Furthermore, he was famous not only for the mastery he displayed in playing the instrument, but also for his inventiveness in improving the mechanism of the instrument and his skill in manufacturing it. He was taken as the harmonium accompanist in his concerts by B.S.Raja Iyengar. He has participated in innumerable concerts of Iyengar all over India and the 78 rpm gramophone discs cut by Iyengar, with sideman Arunachalappa at the Harmonium, had record sales.

He had one of the opportunities to do so in Madras when he provided accompaniment to Raja Iyengar in a concert. If many members of the audience were not sure they should applaud his skills despite the evidence offered by him, they were surprised to see no less musician than Pudukottai Dakshinamurthy Pillai, the great percussion master who was playing the kanjeera in the concert, showing his appreciation without reserve. Arunachalappa would later recall two other incidents. One of them, Krishnaraja Wodeyar, who was knowledgeable in both Carnatic and Hindustani music, at first withheld his consent for the harmonium accompaniment. Perhaps the highness had changed his opinion about the Harmonium and Arunachalappa's artistry had contributed to his wish to have the concert prolonged. Pandit Madan Mohan Malviya, the then vice chancellor of the Benares Hindu University, had expressed a desire to listen to Raja Iyengar's music and had offered to arrange a concert when Iyengar was in Benares. But he was reluctant to allow the use of Harmonium as a Pakka Vadya or instrument of accompaniment. Raja Iyengar, however, refused to sing without Arunachalappa's

harmonium support. Malaviya had to yield, yet he stipulated Arunchalappa would not receive any public recognition and the latter, a man of great humility, agreed to it so that the concert could take place. In the event, when Malaviya rose to praise the performance. Malaviya said that he had left the auditorium for a while in the middle of the concert because he had made prior arrangements to present gold medals only to the vocalist and the mridanga vidwan, but after listening to Arunchalappa's harmonium, he had decided to present the harmonist also with a gold medal and had to order it. Arunchalappa had made him drop his prejudice against the harmonium, he explained. Another maestro of carnatic music also acknowledged Arunchalappa's virtuosic skills. He was Kanchipuram Naina Pillai. He had accompanied many famed artists of his time like Chintanapalli Venkata Rao, his son Ramchandra Rao, L.S. Narayanaswamy Bhagavata, and in his later days, flutists A.K. Subba Rao and T.R. Mahalingam and violinist Mysore T. Chowdiah M. Balamuralikrishna's programme, he agreed to produce sounds matching the voice of Balamurali, so rich in melody and gamaka. The concert revealed he need not have worried. Balamurali voiced appreciation of Arunchalappa's playing frequently, and this prompted the large audience to applaud him the more. Despite such successes, Arunchalappa continued to feel that the harmonium had limitations vis-a-vis carnatic music.

He devised a harmonium with a 'cut bellows' system' which supplied the required force of air, continuous or intermitted, that helped him to bring out modulations in tone similar to the human voice. It even helped him to play special notes like the gandhara of Todi properly.

Arunchalappa trained a large number of students in singing and playing the harmonium. C.H. Honnappa Bhagavata, famed cine artist and musician who won a Sangeet Natak Academy award recently, is one of his students. A few of his students have chosen to become teachers. He also established Aruna Musicals a business establishment which even today, because of its reputation, attracts orders from musicians from all over. His son Ganakala Bhushana A.Veerabhadraiah, a noted violinist carried on the work in Aruna Musicals.

He breathed his last on 3.2.66

TINNIYAM VENKATARAMA IYER



Born in 1900 at Tinniyam village, Trichy village, Trichy District, of Vaidyanatha Sastrigal, of a family devoted to veda-adhyayana and Tamil studies, started learning in his eighth year vocal

music and Mridangam from Sethurama Iyer of his own village; later specialised in Mridangam and took special training in the intricacies of laya from Subramanya Iyer of Tiruvayyaru; had his first performance as Mridangist in 1912; later accompanied many well known performers of both Harikatha and vocal music; earned a name as a capable teacher of both Mridangam and vocal music; has trained a large number of Mridangam artists and vocalists, several of whom are well-known today in the field of Karnatic music. He was presented with a citation by the Madras Music Academy. He passed away in 1976.

(Courtesy : Music Academy Journal, Madras Music Academy)

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)
BANGALORE

SOME OF THE PROGRAMMES ORGANISED SO FAR

K. PUTTU RAO MEMORIAL PALGHAT MANI AWARDS

30.5.83	1.	Palghat R. Raghu
31.5.84	2.	Vellore Ramabhadran
31.5.85	3.	Late C. S. Murugabhoopathy
31.5.86	4.	M. S. Ramiah
31.5.87	5.	T. K. Murthy
31.5.88	6.	Umayalpuram K. Sivaraman
31.5.89	7.	V. Kamalakara Rao
31.5.90	8.	Prof. Trichy Sankaran
31.5.91	9.	T. V. Gopalkrishnan
31.5.92	10.	Late K. M. Vaidyanathan
31.5.93	11.	H. P. Ramachar
31.5.94	12.	Dandamudi Rammohan Rao
31.5.95	13.	Valayapatti A. R. Subramaniam
31.5.96	14.	Guruvayur Dorai
31.5.97	15.	A. V. Anand
31.5.98	16.	Haridwaramangalam A.K. Palanivel
31.5.99	17.	Madras A. Kannan

PALANI SUBRAMANYA PILLAI AWARDS

27.5.90	1.	H. P. Ramachar
26.5.91	2.	R. R. Keshavamurthy
27.5.92	3.	R. K. Srikantan
27.5.93	4.	A. V. Anand
27.5.94	5.	Late Anoor S. Ramakrishna
27.5.95	6.	T.A.S. Mani
27.5.96	7.	Prof. R. Visweswaran
27.5.97	8.	V. Nagarajan
27.5.98	9.	K.N. Krishnamurthy
27.5.99	10.	V.V. Ranganathan

H. PUTTACHAR MEMORIAL PRE-PAARANGATH AWARDS

28.5.95	1.	S. Shankar
29.5.96	2.	M. T. Rajakesari
29.5.97	3.	D. Balakrishna
29.5.98	4.	T. S. Chandrasekhar
29.5.99	5.	V. Praveen

H. C. K. BHATTA MEMORIAL PROGRAMMES

13.9.84	1.	"Role of Laya in Karnatak Music" by A. Subba Rao
05.9.85	2.	"Reference to Taala Vaadyaas in Kannada Literature" by B. V. K. Sastry (Monograph released)

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| 22.9.86 | 3. | "Psychology of Laya" by Prof. S. K. Ramachandra Rao (Monograph released) |
| 14.10.87 | 4. | "Mysore Veena Parampare" Lecture by Late Dr. V. Doreswamy Iyengar (Monograph released)-Kannada |
| 05.9.88 | 5. | "Chandassinalli Taala Layagalu" by Late Prof. M. Rajagopalacharya, Udupi (Monograph released)-Kannada |
| 19.9.89 | 6. | "Thaalaas in Yakshagana" by Hosthota Manjunatha Bhatta (Monograph released) - Kannada |
| 14.12.90 | 7. | "Contribution of Haridasas to Karnatak Taala System" by Tirumale Sisters. |
| 25.09.91 | 8. | Lecture by R. R. Keshava Murthy |
| 18.1.92 | 9. | "Music of Musical Trinity" by K. Padmanabhan (Monograph released) |
| 13.10.93 | 10. | "World Music" by Prof. R. Visveswaran (Monograph released) |
| 14.4.94 | 11. | "Contribution of Purandara Dasa to Karnatak Music" by Prof. S. K. Ramachandra Rao |
| 07.3.96 | 12. | Study circle on Pallavis by Prof. T. R. Subramanyam |
| 28.5.96 | 13. | Special feature on "Laya in Sugam sangeetha" |
| 25.5.97 | 14. | "Essays on Tala and Laya" by Dr. N. Ramanathan (Book released) |
| 30.5.98 | 15. | Nagaswaram - Haridwaramangalam Palanivel |
| 30.5.99 | 16. | Vocal recital of Sangeetha Kalanidhi R. K. Srikantan |

SPECIAL LECTURES, FEATURES Etc.,

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| 30.5.82 | "Pudukkottai and Tanjore Styles of Mrudangam Play" by T. Sankaran, Director, Tamil Isai Kalloori, Madras, (Printed in Lecture Jewels Casket) |
| 07.2.83 | "References to Percussion Instruments in Sculpture" by B. V. K. Sastry |
| 20.5.83 | "What is Carnatic Music?" by Late Dr. V. K. Narayana Memon, Chairman, Sangeet Natak Akademi, New Delhi. (Printed in Lecture Jewels Casket) |
| 10.7.83 | "Comparative Study of Hindustani and Karnatak Taala Systems" by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyalala, Khairagarh. |
| 27.9.83 | "Drums of Karnataka" by Late S. Krishnaswamy |
| 16.10.83 | "References to Taala and Laya in Kannada Literature" by Padma Gurudatt |
| 20.11.83 | "Studies in Rhythm-Mrudangam" by A. V. Anand |
| 11.12.83 | "Chapu, Desaadi-Madyaadi Taalas" by Dr. T. Sachidevi |
| 27.5.84 | "Music & Rhythms" by Prof. Ashok Ranade, Bombay, (Printed in Lecture Jewels Casket) |
| 21.8.84 | Palani Subramanya Pillai Memorial Lecture by T. Sankaran, Canada, "Art of Playing Mrudangam, Palani Style" |
| 11.12.84 | "Studies in Rhythm-Laya in Musical Compositions" by M. S. Sheela |
| 02.12.84 | "Laya in Harikatha" by Brahmashri T. S. Balakrishna Sastrigal |
| 23.8.85 | "Laya in Veda Mantraas" by Brahmashri B. S. Shivaswamy |
| 01.6.86 | "Science & Art of Traditional Tabala Play" by Late Pandit Nikhil Ghosh, Bombay (Monograph released- Out of print) |
| 02.6.86 | "Great Laya Vaadyakaaraas of Karnatak Music". Sundaram, By B. M. Pondicherry (Monograph released) |
| 18.7.86 | Eka taala Sabha" by S. Seshagiri Rao on Violin |
| 18.7.86 | "Laya in Bharathanatya" by Lalitha Srinivasan |
| 18.9.86 | "Laya in Kirthis of Thyagraja" by S. Usha Char (U.S.A.) |
| 25.2.87 | "Laya in Stage Music" by R. Paramasivan |
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- 30.5.87 "Taala Dasapraana" by Prof. S. R. Janakiraman, Tirupathi (Monograph released)
- 31.7.87 "Innovations in Taala" by Dr. Balamurali Krishna
- 23.1.88 Electronic Tabla by G. Raj Narayan
- 21.5.88 "Laya in Neraval" by P. S. Vasantha
- 04.6.88 "Indian Tala Heritage & Folklore" by Padmashri Komal Kothari, Jodhpur
- 13.12.88 "Rhythm Composer" by Balasubramanyam
- 29.5.89 "Manipuri Taala Systems" By Late. Guru Bipin Sinha, Calcutta, assisted by Dharshana Jhaveri, Calcutta (Monograph released)
- 25.8.90 **"Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander**
- 30.5.90 Lecture Demonstration "Intricacies of Laya" by Lalgudi G. Jayaraman
- 31.5.90 **Birth Centenary of Conjeevaram Nayana Pillai**
- 27.12.90 125th Jayanathi of **Mysore Vasudevacharya**
- 31.12.90 **Birth Centenary of Papanasam Sivan**
- 22.3.91 "Thyagaraja Ramayana", - T. N. Padmanabhan
- 26.5.91 Decennial celebrations & Lecture Session: "Laya in Raga" by Prof. R. Visweswaran, "Teaching Methodology" by Dr. Sulchana Rajendran, "Evolution of Mrudangam" by B. M. Sundaram (Booklet released)
- 26.5.91 "Problems of mutual appreciation" of Hindustani and Karnatak Music (Booklet released)
- 25 - 31.5.92 **Birth Centenary of Panchakshari Gawai**
- 30.3.93 "Laya in the Music of Musical Trinity" by Lalgudi G. Jayaraman.
- 30.5.93 Symposium on "Veda & Laya" by Prof. T. V. Kuppuswamy (New Delhi) & Prof S. K. Ramachandra Rao
- 23.10.93 Release of 'Asthothara Taala Thiruppagazhs' edited by T. Ekambaram, Madras by B. V. K. Sastry, Dr. V. Doreswamy Iyengar presided.
- 16 - 17.10.93 **Birth Centenary Celebrations of Mayuram Viswanatha Sastry-1, at Bangalore**
- 17- 21.11.93 **Birth Centenary Celebrations of Mayuram Viswanatha Sastry-2** with Bharatiya Vidya Bhavan, Madras Kendra
- 23.12.94 Recital of Compositions of T. Chowdiah at Madras Fine Arts Society
- 14.4.94 Symposium on "Contribution of Purandaradasa to Karnatak Music
- 21.4.95 "Nowka Charita" of Thyagaraja by Dwaraki Krishnaswamy
- 27.5.94 Release of Audio Casette of compositions of Mysore T. Chowdiah
- 27.7.94 Release of Audio cassette of Veena Kinhal
- 27 - 30.5.94 **Birth Centenary of Mysore T. Chowdiah**
- 29.1.95 Release of Audio cassette "Laya Vrushti" - Percussion Ensemble of Art Centre
- 29&30.5.95 **Birth Centenaries of Tanjore Vaidyanatha Iyer & Needamangalam Meenakshisundaram Pillai**
- 27.9.95 **Birth Centenary of H. Yoganarasimham**
- 29&30.5.96 **Birth Centenaries of Chembai Vaidyanatha Bhagavathar Maharajapuram Vishwanatha Iyer**
- 27-31.5.96 Display of select Photographs of Laya Vidwans by N. Sundarraj.
- 16.11.96 **Birth Centenary of N. Channakeshaviiah**
- 27 - 31.5.97 **Birth Centenary of Mudicondan Venkatarama Iyer**
- 27-30.5.98 **Birth Centenary of T.N. Rajarathnam Pillai**
- 21.3.98 **Birth Centenary of Kumbakonam Rangu Iyengar**
- 14.8.98 **Birth Centenary of Kumbakonam Rajamanickam Pillai**
- 15.8.98 **Birth Centenary of Chittoor Subramanya Pillai**
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16.8.98	Birth Centenary of Flute T.N. Swaminatha Pillai
17.8.98	Birth Centenary of H. Puttacher
30.5.99	Birth Centenary of Musiri Subramanya Iyer, B. Devendrappa, Annaswamy Bhagavathar and Umayalpuram Kodandarama Iyer
12.11.99	Birth Centenary of Veena Venkatasubbiah.

SEMINARS AND OTHER ITEMS

31.5.83	"Memories of a Mediocre man" by Late S. Y. Krishanaswamy, ICS (Book released)
30.5.85	"Reference to Laya in Kannada Literature" by Ramaa Bennur. Tala and Laya in Music" by T. R. Subramanyam, Delhi, (Printed in Lecture Jewels Casket)
26 - 27.2.85	International Mini Drum Festival with ICCR at Town Hall. Bangalore
31.5.87	Palani Krishna Iyer Commemoration day-Symposium on "Terracota Musical Art"
21- 23.1.88	Pallavi Seminar
30.5.89	Symposium on " Intricacies of Laya " - T. R. Subramanyam, A. V. Anand, Calacuta K. S. Krishnamurthy, Nagavalli Nagaraj, Chaired by R. K. Srikantan
27.5.90	Release of book "Ashothhara Thala Thriruppuazhs" edited by Late T. Ekambaram, released by B.V.K. Sastry.
29.5.90	Symposium of Pallavi-chaired by R. K. Srikantan & V. Doreswamy Iyengar, Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam.
29.9.91	"Future of Classical Music" Late Dr. V. Doreswamy Iyengar & R. K. Srikantan
26 - 27.5.92	Seminar on "Problems of mutual appreciation of Karnatak & Hindustani Systems of Music".
23 - 24.2.92	Seminar - 1 on Talavadya - Vibrations, Talavadyaas of different regions etc.
7 - 8.2.93	Seminar - 2 on Talavadya - Khanjari & Ghata
30.5.93	Symposium on "Laya on Vedas"
18 - 20.11.93	Seminar - 3 on Talavadyas - Dolu, Morching & Gethu at Bharatiya Vidya Bhavan, Madras
14.4.94	Symposium an "Contribution of Purandaradas to Karnatak Music"
29.5.94	Symposium on "Art and Personality of Mysore T. Chowdiah"
8.2.98	Seminar - 4 on Talavadyas - Chande, References to laya vadyas in inscriptions, Drums of Papua Newguinea etc.,
24-26.5-98	Achievements in the field of Percussive Arts over 50 years.
1999-2000	Percussion Ensemble of Percussive Arts Centre.

STUDY CIRCLES

22 - 23.12.88	Rare Varnas directed by B. M. Sundaram
13 - 23.3.89	Compositions of Kanaka Dasa directed by R. K. Srikantan
20 - 29.9.89	Compositions of Vadiraja directed by Late Anoor S. Ramakrishna
13-23.1.93	Abhayaamba Navaavarana Krithis directed by R. K. Srikantan
29 -2.6.93	Lalgudis' compositions directed by Lalgudi G. Jayaraman
28.5.94	Mysore T. Chowdiah's Compositions directed by Late Anoor S. Ramakrishna
18-19.10.95	Dikshithar's krithis directed by R. K. Padmanabha
06.3.96	Pallavis directed by Prof. T. R. Subramaniam
1 - 14.5.97	Select Thillanas of Dr. M. Balamuralikrishna directed by Nagavalli Nagaraj.
12-17.10.98	Devi Krithis directed by M.S. Sheela.

LIST OF PUBLICATIONS and details thereon:-

	Rupees
1. Great Laya Vaadyakaaraas of Karnatak Music by B. M. Sundaram (Talk on 2.6.1985), Released on 1.6.86	10/-
2. The Art & Science of Tabla by Pandit Nikhil Ghosh (Demo on 31.5.87, out of print)	
3. Kannada Saahityadalli Taalavaadyagala Ullekha in Kannada by B. V. K. Sastry (Talk on 5.9.95), Released on 1.6.87	10/-
4. Taala Sangraha (Compliation of data for over 1200 Taalas) by B. M. Sundaram, Released on 31.7.87(out of print)	
5. Psychology of Laya by Prof. S. K. Ramachandra Rao (lecture on 22.9.86), Released on 1.6.88	10/-
6. Taala Dasa Praanaas by S. R. Janakirman (lecture on 31.5.82) Released on 1.6.88	10/-
7. Lecture Jewel Casket, Vol 1 Edited by Bangalore K. Venkataram, Lectures by T. Sankaran (30.5.82), V. K. Narayana Menon (29.5.83), Ashok Ranade (27.5.84), Pandit Nikhil Ghosh (1.6.86), Released on 4.6.88	20/-
8. Chandassinalli Taala Layagalu in Kannada by Prof. M. Rajagopacharya, (Talk on 4.9.88) Released on 4.9.89	10/-
9. Devotional Music by Late P. V. Rao. Released on 30.5.89	10/-
10. Pallavigalu, Key-note address in Kannada by R. K. Srikantan on 1.1.88 - released on 31.5.89	10/-
11. Kanakadaasara Keerthanegalu, in Kannada (Study Circle in 1989 by R. K. Srikantan, 8 krithis in notation. Released on 28.5.90.	10/-
12. "Yakshganadalli Talagalu" in Kannada by Hosthota Manjunatha Bhatta (Talk on 19.9.89) (Relased on 30.5.90)	10/-
13. "Msyore Veena Paramapare" in Kannada by Dr. V. Doreswamy Iyengar (Talk on 14.10.87) (Relased on 31.5.89)	10/-
14. Kancheepuram Nayana Pillai, Monograph by B. M. Sundram, (Released on 31.5.90)	10/-
15. Inaugural Address of Talavadyothsav '89 - Monograph by Dr. Raja Ramanna on 27.5.89, (Releasedon 8.7.90)	10/-
16. Manipuri Tala System by Guru Bipin Singh (Talk on 29.5.89) (Released on 26.5.91)	10/-
17. Comparative study of Talas in Hindustani and Karnatak Systems by T. V. Gopalkrishnan, (Talk on 29.5.90)(Relased on 31.5.91)	10/-

	Rupees
18. Decennial celebrations (Lecture session on 31.5.92) (Prof. R. Visweswaran, Dr. Surochana Rajendran, B. M. Sundaram, K. S. Mahadevan)	15/-
19. Problems of Mutual appreciation of Hindustani & Karnatak Music (Proceedings of Seminar on 27.5.93)	15/-
20. "World Music" by Prof. R. Visweswaran (released on 25.5.96)	10/-
21. Monograph on Needamangalam Meenakshisundaram Pillai (Released on 28.5.90)	10/-
22. Monograph on Tanjore Vaidyanatha Iyer (Released on 29.5.90)	10/-
23. Proceedings of Talavadya Seminar - 2 (on Khanjari and Ghata) (Released on 28.5.98)	30/-
24. Proceedings of Talavadya Seminar - 3 (on Dolu, Morching & Gethu) (Released on 31.5.98)	25/-
25. "Tala & Laya" - Dr. S. Ramanathan (Released on 28.5.98)	120/-
26. Achievements in the field of Percussive Arts over 50 years (Released on 27.5.99)	150/-
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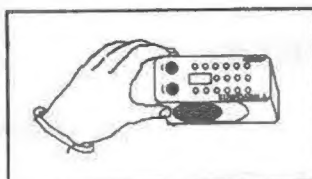
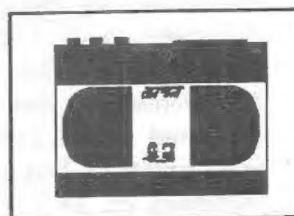
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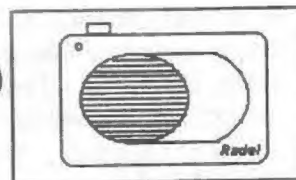
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